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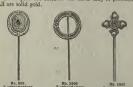
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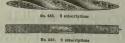
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DECEMBER, 1913

VOL. XXXI. No. 12.

CHRISTMAS CHEER FOR MUSIC WORKERS.

Crimson holly, fragrant pine, altars gleaming, soaring incense, helfries singing, the laughter of children, horns tooting, steaming plum puddings, presents for all, carols everywhere-which of these is your symbol of Christmas?

When you think of the cheeriest holiday of all the year, what is it that defines the festival for you?

Do you seize the symbol and evade the spirit of the day? Do you put on the habit of Christmas as a disguise for your real self or do you admit Christmas to your soul and make it a part

of vou? Let us hope that you are not in the place of the little boy in the New York tenement who could only remember Christmas as "the day when the janitor smiled."

Are we, musicians, with senses quickened by the most spiritual of the arts, blindly following the maddening race to keep up with conventions? Are we forgetting the higher significance of our being? Do we parade in and out of huge department stores buying trinkets and baubles to lay upon the altar of the God of Custom?

It was not Custom which made Christmas the feast of givingfor giving is the veritable symbol of Christmas—the highest ideal - life than all the algebra, astronomy, or Latin verbs you have ever in the life of Christ.

are the dimensions of Christmas-alas, that it should endure for only one short day!

Why not an all-year Christmas with the precept "Whatsoever ye would that men should do to you, do ye even so unto them." In this wonderful idea we are made alive to our oneness with all other men. It would make our year-long Christmas one of doing, and not a festival of sermons and sentiments. Silent giving, unvaunted charities, deeds of goodness done for the joy of the thing, are, like Browning's "grand orchestral silence of the soul," more noble by far than those acts of which the public may hear too much.

There is something tragic in the giving of gifts without the givelse is doing?" The musician naturally has a large circle of friends and Christmas offers him a splendid opportunity to remember them. How shall he decide what his Christmas remembrance shall be? Simply enough. Let him ask himself what he can give that will bear with it a message of human love. Then he will realize that the measure of his bounty and is sent forth with the real Christmas and he records that if he is fortunate enough to catch the fleeting measure of his bounty and is sent form wan the real streams and ne records that it he is formate enough to eath the fleeting.

Cheer radiating from the donor's heart it will be received with the inspiration. Training may develop his sense of propriety but the by that binds real friends closer at Christmas time than at any natural talent must be there to develop,

other time of the year. THRISTMAS EVER.



KEEPING IN TUNE.

Musicians make great ado about keeping their instruments in easiest thing in the world to get out of time. We are not rough a paradise and the strain that comes with the day's work can easily a paradise and the strain that comes with the day's work that a live for over half a continuous what has kept his works alive for over half a continuous what has kept his works a live for over half a continuous what has kept his works a live for over half a continuous what has kept his works a live for over half a continuous what has kept his works a live for over half a continuous what has kept his works a live for over half a continuous what has kept his works a live for over half a continuous what has kept his works a live for over half a continuous what has kept his works a live for over half a continuous what has kept his works a live for over half a continuous what has kept his works a live for over half a continuous what has kept his works a live for over half a continuous what has kept his works a live for over half a continuous what has kept his works a live for over half a continuous what has kept his works a live for over half a continuous what has kept his works a live for over half a continuous which have been a live for over half a continuous which have been a live for over half a continuous which have been a live for over half a continuous which have been a live for over half a continuous which have been a live for over half a l throw our temperaments out, unless we discipline ourselves so that alive for over half a century.

we may prevent it. When the first little bit of trouble sets up a discord that lasts in your soul for an hour, a day, or a week, the time has come to tune your whole disposition,

None of us want to be walking discords. We all want to keep in tune. This is shown by the immense success of Ralph Waldo Trine's book "In Tune With the Infinite." Thousands upon thousands have been sold and every copy has brought happiness, contentment and a richer, broader life. Mr. Trine's work helps us t readjust our discordant lives by making us less self-centered, b giving us faith and putting us "in tune with the infinite." It takes us away from the humdrum and shows us the clear blue sky. We recommend it heartily to ETUDE readers who wish to keep in tune.

What is simpler for the musician than to turn to his music and by playing as he did when the first glow of art enthusiasm came into his work, retune his whole character? Even if it does no more than make you forget for an hour or so it will help you. Throw your whole soul into it. Enjoy it to the utmost. All the time your mental and spiritual being will continue to readjust itself.

Perhaps the greatest function of music is that of keeping the world in tune. Blessed is the man who can go to his piano at the day's end and chase away the discords that breed in letter files, contracts, bills and statements. A Haydn sonata or a lovely Schubert song may be worth far more to you at some erucial moment in your studied. If the mucic in our schools can contribute this to our Boundless generosity, limitless kindness, the ambition to help everyday life, why is it not as necessary as learning the depth of others in all stations, the forgetting of injuries and injustices—these the Pacific Ocean half way between Kamchatka and the Straits of Magellan? Can we not sometimes realize the wisdom of the Oriental who, having two loaves of bread, sells one to buy hyacinths for his troubled soul? The education that merely gives us bread and makes no provision for the simple beauties that bring the glory into life is a very poor education indeed. Overloaded stomachs and souls out of tune mean a miserable people.



THE ETERNAL FITNESS OF THINGS.



It is difficult for those who have never written or composed ing of the love which should go with the gift. Why undermine your to comprehend how eagerly creative workers seek propriety. character, your integrity, your ideals, simply to do "what everybody eternal fitness of things seems to be very easily grasped by some just missing the word or the chord which good usage and fine taste requires are those whose works escape greatness.

The making of strong and enduring pieces of literary or musi cal composition is a process that defies accurate description. Just more friends he can find to remember the more love will grow in as the foam of the sea is tossed up in countless different shapes more triends he can find to remember the more love wing your as the roam of the sea is tossed up in counties different shapes, his own heart and the more glorious his own Christmas will be. The musician's gift may be only a song or a sentiment, but if it is the unusician's gift may be only a song or a sentiment, but if it is the

Mendelssohn in his Songs Without Words never tried to make er time of the year.

AGAIN WE WISH ALL OUR FRIENDS "THE BEST" them anything other than what the name implies. They are almances but those who know them realize how much better the title "Songs" fits them. They are unostentatious, never seeking extravagant effects or pompous climaxes. In fact, even in England where they attained such great popularity, their very simplicity and lack of the style which panders to lower tastes kept them on the shelves of the music dealers for years. In fact, only 114 copies sune, but few have any idea how necessary it is to keep members of the first book were sold during the first four years, while thousands of nices lowering formally, morally, physically and spiritually. It is the in tune—mentally, morally, physically and spiritually.

Concise Index of THE ETUDE for 1913

(Only a few Leading Articles are Given Below)

Leading Articles

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Jenny Lind, Artist and Woman

By GEORGE P. UPTON

Personal Recollections of the Great Singer

Bettie readers or fortunate to having for person and the person of the p



JENNY LIND'S ARRIVAL IN NEW YORK.

I COUNT it the supreme musical felicity of my long life to have heard Jenny Lind sing. Making all just allow-ances—for the enchantment which distance lends to the new, for the enthusiasm of youth, for the fact that she has the first of the large flock of singing birds to come from Europe to this country, and for the popular exthement which was contagiously frenzied, she still reains my one peerless singer. In the words of George illiam Curtis, which he wrote, when Jenny Lind was y a memory: "The youth of her day have horne her their hearts across a generation and their hearts rise at the mention of her name as Le Garde du sprang up cheering to their feet when the Queen approached." I have borne her in my heart across two Renerations and she still reigns supreme for me as queen of song and highest type of womanhood.

The Concert were the Costa Disse, from Vorma, dramatic power, for she don not some on more a treat to the treatment of the left of the country, but in operatic selections, oratorio numbers dramatic roles by her unfortunate lambers.

distasteful to her, she cave sixty-two concerts between seatest I have known." Surely these should know. lune and December of 1831. The vari to premiums paid for first choice of seats during the first four were as follows: New York, \$225; Boston, \$625; Providence, \$650; Philadelphia, \$625; Baldonore, \$100; New with one of our time the name of Adelina Patts invest-Orleans, \$240; St. Louis, \$150; Nashville, \$300; Louis-ably suggests itself, and the comparison is all the more ville, \$100, and Cincinnati, \$575.

IENNY LIND'S VOICE.

What of Jenny Lind, the singer? She had a wire sympathetic in quality. Its tone was so pure that her ful that she could easily cope with the strongest or-chestral accompaniment. Her upper register was unusually rich and effective, but her lower did not correspond in quality—a defect which possibly may have been caused by the temporary less of her vine when she was studying for the operatic stage, and yet her blending of registers was so skilful that the difference was not easily noticed. There have been voices of greater power but not of greater purity. There have that feat in musical pyrotechnics, but never one who used technical display more judiciously and intelli-gently, for she never indulged in these feats of vocal skill for mere show or to win applause. She introduced enrich and complete the song, and in uch an artistic manner as to carry out a conception of the composer and symmetrically embellish his munic. They were apparently spontaneous and free from any suggestion of study, much less of effect. Indeed she had none of the ing effects deliberately or the slightest minuty | feeling effects denferately of the stanfest infinity. I define ther simpling was a pure and joyous and spontaneous as that of a lirt. She seemed to sing more hecause she liked in hered it alm because dishers liked it. Everything was not prefixe control in her work. Her housestime was perfect. Her shade las prace been correlated and the was final in some in law about the control of the was final in some in law about the control of the shade was final in some in law about the control of the shade was final in some in law about the control of the shade was final in some in law about the control of the shade was final in some in law about the shade in the excelled and she was fond it ising it but alwa did so with such intelligence and skal that it comed to fit into the song as sart of it, not as an embelialment introduced for mere di play. It as feel to the harm that tones with the utmost case and naturalness. Summing up her qualities, I should say that her

voice united strength and d licacy to a most marka-ble degree. It was finished but never finest. It had anent, and backing it, irradiating it throughout were inme state in brief the statistical features of her Amerinour. She arrived at New York September I,
1851, leing them in the thirtieth year of he age, and
were her first concert at Castle Garden. September I,
1872, supporting artists heing Sir Julius Benefick, her
supporting artists heing Sir Julius Benefick, her leading the supporting artists heing some supporting the su depth of feeling, del chtful sweetness, del te refun-

Song, and the Welcome of America, the text wrotten and falled she was opinfor effective. He swn letter by Bayard Taylor, and the music hastily composed for show that she did not enjoy singuiz in opera or regard the occasion by Benedict. She also sang with Beletti it as a form form of art. In connection with hir rank in the duet, Per placer alla Somora, from R sun's as an artist, the testimony of tome of low continuous Il Turco in Italia, and in a selection from Meverberr's poraries may be of interest. Chepin said of her "the Camp in Silesia, for voice and two flutes. During her does not show herself in the credit ry with but in the first tour under Mr. Barnum's management, she sang magic rays of the Aurota Boreallo. Her ongine is in the following cities in the order named "ew York, infallibly pure and true and has an indearibable Boston, Providence, Philadelphia, Baltimore, Washing charm." And Lablache. "I can my I have never ton, Richmond, Charleston, Havana, Matanas, 'Sew heard anything libs her on ing. Every note was a Orleans, Natchez, Memphis, St. Louis, Nash illt, Leans-pearl.' And Clara Schumann: What a great heavenwille, Cincinnati, Wheeling, Pittidaug, Philidadalahia, and Chara Schumani. What a great liceventure and New York. After canading lar annual liceventure and New York. After canading lar annual liceventure and New York. tract with Barnum, whose managerial method were ohn; "She is as great an artist as ever lived and the

JENNY LIND AND ADELINA PATTI.

In making a companion of Jenny Lind as a singer



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THE ETUDE

Jenny Lind, Artist and Woman

Personal Recollections of the Great Singer By GEORGE P. UPTON



JENNY LIND'S ARRIVAL IN NEW YORK.

I COUNT it the supreme musical felicity of my long life have heard Jenny Lind sing. Making all just allowances-for the enchantment which distance lends to the iew, for the enthusiasm of youth, for the fact that she was the first of the large flock of singing birds to come from Europe to this country, and for the popular exchement which was contagiously frenzied, she still re-mains my one peerless singer. In the words of George William Curtis, which he wrote, when Jenny Lind was nly a memory: "The youth of her day have horne her their hearts across a generation and their hearts Il rise at the mention of her name as Le Garde de Rei sprang up cheering to their feet when the Queen approached." I have borne her in my heart across two generations and she still reigns supreme for me as queen of soug and highest type of womanhood.

JENNY LIND'S AMERICAN DEBUT.

Before recording my recollections of Jenny Lind, let me state in brief the statistical features of her Amerihave her first concert at Castle Garden, September II, ber supporting artists being Sir Julius Benedici, her bader, Sismor Beletit, bartione, and Richard Hoffman, and the plants, tho was specially engaged in New York for the tour. Her numbers on the program of the first terms of the state of the s

ville, Cincinnati, Wheelin, Popular Probability, Baltimore and New York, After convenient to the distasteful to her, she we sink two mounts believed to test I have known." Jun I) to e hould know lune and December of 1851. The property paid for first choice of seats during the tree poor were as follows: New York, \$2.25, But n. P. 19 19 19 Orleans, \$240; St. Louis, \$150; Normalle, \$200; Louisville, \$100, and Cinc nnati, \$775.

What of Jenny Lun, the in er? She had a some ful that she could easily spe with the first or chestral accompaniment. Her user results will usually rich and effective, but her lawer did not are been caused by the terry rary 1 of ler vice wien she was studying for a square star, and yet 1 r blending of register was skilful that the fference was not easily muited. There have been value of greater power but not of greater puris. There have been singers who may have exceed here nothing in that feat in musical pyr to ania, but never on who used technical display more judiced and intilhgently, for she never indulted to these that of seal skill for mere show or to win land Slater used them, especially her id n s w i reler white enrich and complete the same, and in high an ortane manner as to carry sut a consist of the compact and symmetrically embels in his sure. Then were possible to the constant of the compact of th parently sp mane is and fro fr m any ug ril m of study, much less f effect. In feel the land f the affectations of the stage ner was de and left pre ing. Her singing was as re of 1 as of spora-neous as that fa of Second to note neous as that I a leaves the leaves as the leaves are lead in Earthin was used. I the leaves the leaves the leaves the leavest leaves the leave frinte been pire it nt mille t her court I of troub me appropriate the sustained

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ang, and the Brown of America the new workers the ball half to was equilibrium. The contract the contract to t by Bayard Taylor, and the must live the state of the stat the occasion by Benedict. She also sang will Below the all historial and line of the west brank in the duet, Per piacer ala his from Roser's a an art t, the fe turn my free or or court Il Turco in Italia, and in a school if it My theer's 1 or may efficient Classical be "In Camp in Silesia, for vice and two first. Durn her down that when If my the the little the first tour, under Mr Bernam' manager mt I and magic rays of the Aut ra Il r Il Holling to in the following cores in all order named - New York, for all dy pure and frue and has a little resulted Boston, Providence, Philade his, B. urery, Wassing alarm." At 1 1 1 1 chr "I can at I have never ton, Richmond, Charleston, Havana, Mail and New Beard anything like his comme Livry note with a Her at a will corner of in a y leart" And M ndelihin; "She is at steal an air to the lived and the

JENNY LIND AND ADELINA PATTI.

In making a compart on of Jen y Lind as a inger Lind son and must d her and when I'm 3 I and heard Path the predicted the would be a great source supreme wealth of ley did. The did resemble to the two means was probably it of per the Path of perfection and facility of concerns or too.



served and direct formit or will be sent to No fours. She arrived at New York September I. Sine 6.3 w 25.2 w

have eclipsed Adelina. In all roles requiring grace, elegance and ornateness of vocalization, either Terlina in Don Giovanni; Rosing in The Barber of Seville, or Violetta in Traviata, Adelina was incomparable. Theodore Thomas once summed her up in his terse way to me: "Patti's voice was of delicate quality and great clearness, easy in delivery, and true, like the song of a bird, but it expressed no more soul than the song of a bird." Therein lies the difference between the two artists. It was the personality, the temperament, the indescribable charm of quality and nobility of soulin a word, the woman behind the voice that fascinated you in hearing Jenny Lind sing. With all her vocal ability and abundant resource it would have been impossible for Adelina Patti to sing I know That My Redcemer Liveth, for instance, as Jenny Lind sang it. and who that ever heard Jenny Lind sing Handel's triumphant aria can ever forget it? Equally, who that has heard Patti sing Ah! fors e lui, from Traviata, or 4h! non giunge, from Somnambule can ever forget it. Happy those who can remember both. I hope I have menageries, no oddities of dress, none of the press ing a count upon a few notes played at irregular the

made the difference between them clear. Lind was a lark that soared with the blue with her song; Parti was a delightful warbler among the flowers in the

JENNY LIND, THE WOMAN.

What of Jenny Lind, the woman? I first saw and heard her on the evening of October 7, 1850, at Providence. I was a Freshman then in Brown University and the whole student body had caught the Jenny Lind fever. No artist in musical history ever received such a popular ovation. It can only be compared with the reception of Kossuth, when he visited this country as the champion of Hungarian liberty and of General Grant when he returned at the close of the Civil War. She was escorted from the pier in New York to her hotel by thousands of people, under triumphal arches erected in her honor. The stores were full of Jenny Lind bonnets, gloves, coats, hats, jewelry, bric-a-brac, and fineries of every description. Her portraits were in every shop window. The choice dishes of hotel

menus were à la Jenny Lind. There were Jenny Lind stages and steamboats, cafes and coat rooms. All the girls of that day imitated her coiffures and costumes and many of them sought to imitate her gait. One enterprising hardware dealer advertised "Jenny Lind York but all over the country.

HER PERSONAL APPEARANCE.

When that red letter night came, the staid city of Providence was in a condition bordering upon delirium. The hall was jammed and thousands stood outside hoping to catch a glimpse of her and mayhap hear her voice. I see her now as I saw her then, a girlish figure, medium of height, with fair hair and light blue eyes, gowned in velvet, wearing a rose in her hair, and devoid of any other ornament. Her features were plain and somewhat coarse, and in repose there was a lack of symmetry, but while singing her face was most fascinating. Her whole figure seemed expressive and a serene look of goodness irradiated her countenance.

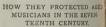
Her gait was grace itself, especially when compared with the hobbled feminine waddle of the present time. She seemed to float rather than walk up the stage to the footlights. There was music in her very looks and motion. Her presence, as she quietly and modestly acknowledged the applause of the audience, gave the impression of womanly dignity and grace combined with a child-like naïveté and enthusiasm as if she enjöyed the scene and the privilege of singing. While delivering her songs her face seemed to be transfigured and to gain a beauty which was not manifest in repose-beauty of soul and reverence for her art. There was no distortion of face or exaggerated mannerisms of any kind. She sang with a serene look of goodness and most winning smile and her reception of the almost frenzied enthusiasm of her hearers was modest in the extreme. Modesty, indeed, was one of her strongest characterisHOW TO COUNT TIME

BY AMOS N. WAYNE.

TEACHERS are almost unanimous as to the desirable Puzzled by it, he asked her what it meant. She hesitated of counting, and counting aloud. Very few, however give their pupils an idea of how to count. In the firm place the counting should not be shouting, as so man, have it. It is what Mr. Barnum is." I do not think she teachers seem to imagine. Shouting the counts of ever fully comprehended why people were so excited annoys the pupil. One of the best ways in who about her, though she enjoyed the excitement in a childteach counting is to take the pupil beside the close the room in which the piano is situated and have it Jenny Lind had none of the modern sensational adpupil count several measures. I used to do this me the pupil had counted for five or six minutes with vertising methods so many singers employ for self-exploitation. She was a very simple, practical, domestic stopping. This gave an idea of evenness-regularing woman, fond of children and domestic duties, and took Then I used mental pictures to help the child's impe her sewing with her when visiting friends. She had all ination. I would call to mind the regularity of the the characteristics of the plain woman indeed. She pickets in a picket fence or the regularity of the sport on a checker board. This seemed to help a great deal had no matrimonial scandals, no superstitions or eccentricities, no hair-breadth escapes, no jewel robberies, no Then I made the pupil see that counting was not have

> vals, but rather that the note was hung upon the count. After this the pupil was taught to count "internally." as one of my little folks expressed it. I would tale out my watch and count to myself in twenty measures and have the pupil d the same thing, I keeping time he she watch. Then came a comparison that was often surprising.

The pupil should not count alond at the time. A certain part of the lessee should be devoted exclusively to listen to the tone at the piano keyboard in other way can the punil develop a mini cal tone, or if you prefer, a musitouch. Nobody wants to listen to play that is not characterized by a fine lor



1N the Regulations of the Saxon C lege or Union of Instrumental Musicianfounded in 1653 there is an altogether unique provision made for the protection

of its older members. This organization had its regu lations ratified by the Emperor (Ferdinand III as became very powerful. It regulated the fees its menbers might receive, the education of the young mas cian and even determined the boundaries of the mra conduct of its members. Its main object was to raise the standard of the musician and music. cared for its older members is indicated in the fillowing regulation:

"Since also one might dare to oust an old master our art out of his office, by what way or means, or der what semblance or pretext, it matters not, and insinuate himself into his post, therefore any man st seeks his own advancement by the above mention unseemly means, and ousts another, OUR COLLEGE SE DISPOSSESS. HIM and his assistants who ought to gen him, and he shall no longer be suffered in it. 1933much as venerable age, if accompanied by weakness easily falls into contempt (all the former long year of great labor, pains and service being forgotten a youth generally preferred above it; if such wealth and impotency in a musician of great age, holding appointment, should be so great that he cannot in his duties, or only with much difficulty, and that service of God and other attendances must necessar be provided for; in that case some one shall be powered to serve as a substitute for the old nevertheless the old man shall enjoy half of the and his share of the profits, and all the remain days of his life he shall be duly respected by the stitute or coadjutor, who shall in all things give precedence to the old man, if he is not unfit. await the blessing of the Lord; and all he does at and kindly for the old man shall he highly esterand regarded by everyone, and God Most High surely one day reward him and repay him."

A man in the tempest of his passion overstep the bounds of order and moderation; he i scious in his rage, and the tone-picture should h appear in the January "Holiday" issue of THE ETUDE. his exceptional state. But as the passions It is one of the very best articles of its kind we have ever be held under some sort of control, st ever secured and one which should be very helpful to music, even when depicting the most terrib tions, be subordinate to artistic propriety and offend the ear, but should still please and remain



It was stated at the time that Barnum's flamboyant

methods of management were very distasteful to her.

Upon one occasion her husband, Mr. Goldschmidt, was

reading to her and came upon the word "humbug."

a moment, then suddenly smiled and said: "Oh! I

JENNY LIND'S FIRST CONCERT AT CASTLE GARDEN.

agent's tricks of the trade. If not extremely good looking, she looked good, as some one said, and that goodness drew every one to her. She was "Jenny" with every one, not Signora Lind, or Mlle. Lind, or Miss Lind, but plain Jenny Lind. At this Christmas teakettles, which, being placed on the fire commence to season it is pleasant to remember that she was full of sing in a few moments." And this not only in New the Christmas spirit, though it was not confined to the season. Her life was a continuous record of charitable deeds. Her first American tour, under Barnum's management, netted her \$150,000, which she contributed for the founding of a hospital in Stockholm. She also founded a hospital in London, built a new wing for one in Liverpool, in 1849 raised \$50,000 for charity by her concerts, furnished a scholarship to London, in honor of her friend, Mendelssohn, and her last appearance in concert was at her home in Malvern, England, when she sang for charity. She contributed a large amount in this country and in England and Sweden to private charity and no appeal was made to her generosity that remained unanswered-if it were worthy. Her married life was a happy one and she died at Malvern in 1887, in her sixty-seventh year.

Such was Jenny Lind as I recall her and as musical history records her. It seems to me that in a rare manner she combined religion, art, love, goodness and genius, and that she was actuated by the lofty purpose of using her gifts for the good of others.

Her music in my heart I bore Long after it was heard no more." -Wordsworth.

Mme. Nellie Melba, one of the greatest of Jenny Lind's successors, has given THE ETUDE her valuable advice upon the matter of the training of the singer. Among other things, she relates a method whereby the singer may know whether her teacher is training her right. This exceptionally interesting conference will singers, entirely apart from the great celebrity of Mme.

Thoroughness in Music Study

An interview obtained especially for THE ETUDE by G. Mark Wilson with the Greatest Living French Composer

CAMILLE SAINT-SAENS

Disport Norn: To mention the name of Charies Camillamentions to an expert mudcian by to elicit immediate
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THE AWAKENING OF TALENT.

The awakening of musical talent in the child is one the most interesting moments in the entire life reer of the individual. With some music is maniestly a gift. Those who knew me when I was little tore than a baby say that at the age of two and one half years I commenced to display a great interest in musical sounds. This, it seems to me is one of the surest indications that music was, in a very definite y, quite natural to me. Those who have opporto examine children continually notice that tile there are cases where the child becomes excited pleased when it hears music, there are very few ose interest goes beyond being entertained. Natural-I have no recollection of my own musical beginnings, ut if I may judge the reports of others I seemed to ave an intuitive grasp of certain elements of musical orm and harmony. Of course I did not know the chnical terms, but the essentials-or if you chose to all them principles, stood out clearly and sharply the oment I heard music. This power of inner percepon of musical problems is after all what people describe as musical talent. Some people possess It naturally, others have to have it very definitely pointed it to them through the interminable theoretical books hat make rules only to break them in the next instant. ood theory books are necessary, however, even in case of the talented, since the talented pupil is ely to have his musical information in disorganized eaps rather than in systematic order ready for im-

WHAT THE TEACHER SHOULD DEMAND.

After some years spent in teaching and playing the gan I resolved that I should develop my natural talits in composition, and therefore I devoted the better of my time after that to writing music. Never-

theless, I was engaged in teaching sufficiently long to the pupil is not to be blamed. The pupil should reupon the subject of teaching. I believe that a teacher should first of all be moderate in his demands and expectations with young students. Teaching is not like building a building with stone and steel through folthe part of the modern teacher to observe these changes and train the child as the horticultural expert would train a delicate plant. At the very outstart the method employed should be so carefully graded that new principles are introduced very slowly. The trained worker with children analyzes all his problems and tries to study them from the angle of the child mind. What seems simple to the adult is often very difficult to the child. The teacher who does not think may present the child with a most indigestible mass of difficulties and then expect the little one to assimilate it all at once. Difficulties should not only be presented one at a time, but the teacher who takes a pride in being thorough will see to it that the pupil remains sufficiently long in the company of the conquered difficulty. That is, the pupil should not pass at once to another principle after having mastered the one upon which he has been working. On the contrary, he should remain with the first principle and be given abundant practice material so that complete mastery will result. When, at the very first, the teacher working with hand positions and finger positions he should see to it that nothing in this connection is left undone or uncomprehended before passing to the next step. A correct understanding of notation, clear ideas upon musical tone production (touch) should all be developed in turn. Nothing leads to so much dismay, impatience, or discouragement as the very common fault which some teachers have in trying to give pupils too many things at one time.

SLOW WORK, BUT PROGRESSIVE WORK.

If the teacher establishes a habit with the pupil that permits the pupil to work with conglomerate masses of work instead of specializing upon essential points,

have been able to form some well-determined opinions member that no step is a step ahead unless it is attended with real mastery. Progress is not determined by the speed with which one may skip over obstacles. Work slowly and correctly. Impatience at the keyboard is not unnecessary but is an actual hindrance lowing out a definite architectural plan. The little If some pupils I have seen would spend the same pupil is growing and changing all the time, and it is energy in real study that they have spent in the wing the music around and in banging the keys when they have become a trifle exasperated they would account plish far more with less effort. Many an excitable student has injured his nervous system permanently by not controlling outbursts of temper when results have not been immediate. If you are one of the unfortunate who have not mastered the art of self-con trol watch yourself and your work very carefully and the next time you feel tempted to explode stop work ing and go for a walk, or read a few pages of a book. In a short time you will find that your mind is not only more receptive, but that your fingers, which seemed beyond control, will untangle the most complicated rhythms and harmonies. The slow, quiet worker is the one who makes the most rapid progress. Piano play ing is largely a matter of nerves and nerve control Students give a great deal of attention to muscular development as though the muscles could be set into motion without any assistance from the nerves. THOROUGHNESS IN PEDALING. One of the most evasive branches of pianoforte

study scenis to be the one which is studied with the least thoroughness. It can not be learned by rule although one must, of course, get a comprehensive idea of the scientific basis of good pedaling. In this, the sciences of acoustics and harmony are joined to a knowledge of the structure of the piano and most f all a highly developed aesthetic sense. By a developed aesthetic sense I refer to the particular study of the artistic means of making music beautiful from the higher interpretative standpoint. Some people seem to be born with an intuitive feeling for the appropriat use of the pedals. Mest people, however, seem to assume that they have an intuitive sense which will guide them to the coran intuit to the emich will guide them to the correct use of the pedals without study. This is a great mistake. There is no greater problem in all plano playing than correct pedaling. The tudents who depend upon their intuitions to guide them usually pedal at random with what often proved by disastronresults. The worst use of the pedal is that of employing it as a kind of stroud to co-ceal folly technic Better leave the pedal entirely above than use it to make a jumble of meaningless and Using the pedal merely to increase the volume of tone is one of the infallible signs of the lung ng -mateur.

WOW HARMONY RELPS.

It is almost impossible to pe al effectively we hout a knowledge of the rudiments of harmony The pedal sustain a unds as long a the vibrat ons I the planwires continue. Naturally ne must unlitted the sustaining I ment may be employed. The the ent who has a knowledge of harmeny and not con tent to derve the p dil sarka pland in he ed ton He should go over them analyze the are why the composer or editor has used them and and if he can improve upon them. After that it is a fine plan to practice the pedal separately, ounting just as the in you were playing and hearing the monally as though the actual sounds were were it is the in strument. Later the left hand may be with with the pedal and then the right hand and then had hands together This work should proceed so seemly



might be called a "pedal technic."

THOROUGHNESS IN AMERICA.

Music in America has been a continual surprise to me. The standard of taste and appreciation in parts I have visited are much the same on both sides of the Atlantic. American orchestras are very praiseworthy organizations, the audiences know and appreciate what is good, while your leading operation companies and instrumental artists are all that can he desired. I see no reason for Americans going abroad for study. The atmosphere is here, accomplished teachers are with you and there are a number of excellently organized conservatories, where one may study with the additional advantage that there are no distracting and disturbing new conditions continually to upset the mind. Americans are hard workers, but do not do enough to divert their minds from the arduous work of the day. Composers and virtuosos should have hobbies aside from the pen and their chosen instruments. I frequently find that a change of scene and occupation are desirable and I always go hack to my work with far greater zest. never adhere to any particular method or iron-clad rule. In composing I select what appeals to me as being good and discard that which does not convince me as being the most appropriate music for my needs. The composers who write according to mechanical specifications and limitations set down by the theorists and who never do any thinking for themselves must eventually fail. For this reason I seek continual change. Travel, poetry, the study of nature, all contribute to my music, because they help me in maintaining a better mental balance.

LET YOUR MUSIC TASTE REVEAL YOUR CHARACTER.

BY CARL G. SCH MIDT.

"As a man thinketh, so is he," runs the proverb. Some would even go further and say that a man's appearance, his mode of dress, his use of language, his taste are merely the outward mirrorings of his soul. In other words when we look at a man we see the kind of man that that particular individual has built up in his own mind as his ideal of a man. A man looks pretty much as he wants to look. If this is so we must regard our own musical taste with care and have it of such a kind that it will express a character of which we may be proud.

There are several thoughts suggested by this subject. First, what is character, and, again, how may musical taste direct or reveal it! All teaching and this does not mean school work alone, but includes home influences as well, tends to the formation of character. The love, kindness, gentleness, courteous consideration of the home are the foundation stones in the building of character. The love of nature, flowers, brooks, mountains, sea and sky are objects which God spreads before merely playing it, watching every note and expression us to soften and beautify character. Then comes the school where life is taught, independence fostered, the mind guided, ambition aroused, defeat encountered; success achieved; all these qualities go toward the making

The one greatest element demanded of men! the only thing which is permanent and which gives to one the real riches of the Universe; the quality with which man becomes master, without which his life is useless, void and passes away unthought of, unremembered, forgotten, is CHARACTER. But our Creator has given to us more than Nature, love or learning to ennoble character. He has given to us the works of man, literature, painting, sculpture, architecture and music. These give to man the uplift which comes by direct association with the finer things of life, the work of men's hands, the deep thoughts of those whose only ambition was the uplift of their fellowmen, and one of these great arts is music. The youngest of the arts because the most subtle.

For hundreds of years men struggled to catch sounds and in some way confine their meaning to paper. It was a long and strenuous effort which we, who look with so much indifference upon our printed pages of music, know, and in most instances care very little about. Nevertheless it would add immensely to the interest of all music students and lovers of music if they would learn something about the history of our great art, the difficulties encountered in establishing its notation, and refined scope, to partake of their loveliness and the dving scene of Alceste throws have the slow contrapuntal development of musical thought, enrich our character.

that the mind has an opportunity to follow each step.
Then the tempo may be increased until one has what d'Arezzo to Richard Strauss, and in this way we would learn that our musical taste would develop our character in the right way for we would learn to look at music not only as the expression of emotion but as a great, soul-stirring, uplifting, God given art.

UNINFORMED PEOPLE.

We often experience a great surprise, almost a disheartening shock when we find men and women of apparent refinement, thoroughly enjoying the common, often vulgar street melody which originated in some cheap show or dance hall. We are prone to turn away annoyed and disgusted, but let us not be too hasty. These people have probably never had their attention called to music as an art. They have never heen told to learn anything about it; to realize that it is the medium of expressing the greatest feelings



SAINT-SAENS AND HIS LATE CONFRÈRE, MASSENET

of the see!! that it surpasses literature to which it is closely allied because it is not tangible, because it has the hundred-fold greater interest of diverse interpretation, that as each one's joy or sorrow is different so or sorrow. Again the student of music! How often do we as students go over a composition aimlessly, just mark and yet remaining an absolute stranger to the real thought of the composer to whom the composition was an expression of his innermost life,

Our musical taste is cheap because we make it so, because instead of going over a composition first, mentally trying to interpret each phrase, we immediately rush to the piano with it and if it does not strike our fancy we discard it: because when we hear a song cheap in sentiment, frivolous in melody and really not fit to be called a musical composition, we do not stop to sider whether it is worth while to take it into our lives, if it will leave an uppress for good or add a bit of loveliness to our character, but we simply absorb it. I fancy that if we were told that the fragrance of a certain flower was poisonous we would shun it, and yet the most skilled orchestral executant before he the most skilled orchestral executant before he if we are fold that certain music leaves an evil impress on our lives we take it in just the same.

So good musical taste does reveal character, does build up and beautify life, does emoble manhood and womanhood, and they who never learn this lose just so much of uplift and strength.

It would be well then for all who teachemusic to tell of its history, of its great men, of its real worth.

This can be given the conducting reflect the various mental tell of the property of This can be given to everyone, not merely voice or pianoforte pupils. Let us always associate with heauti-ful things, great music, God's out-of-doors, good books he rages with Achilles, weeps with Inhigenta-

INDEPENDENT FINGER ACTION

BY LEONORA SILL ASHTON.

THE independence of each individual finger! Hm much has been written of this: how many teacher have concentrated their efforts during lesson at lesson to instil the importance of it into their minds; and how many toilsome, weary hours have be spent in almost fruitless endeavor to acquire this pour Every action of the hand apart from the piano, more in the opposite direction from the applying of this me

The fingers work as a unit with the hand in ere

The thumb and fingers together hold the pen we which these words are written. The fingers as a whole clasp the music to place it on the piano. In the sar manner they grasp the piano chair or stool to ading before we begin to play :- and then the injunction stan us in the face. "Have every one of your ten finger absolutely independent of each other."

In gaining independence here it is necessary to be the muscles of the wrists and arms flexible, and les fingers form the habit of following each other a proper time along the keys.

The same would be true of two finger exercise

which give great individual power to each of the members on our hands.

These three staples-scales, arpeggios and two face exercises, practiced with the various touches given in Dr. Mason's Touch and Technic will lay a foundates worthy the hest and finest performer. But this man be more than individual action on the part of the

That is, each finger must be capable of giving a every note which grows under its touch its due to and expression. This the various exercises will be to bring; but nothing will secure such satisfactory lasting results as the playing of melodies with finger separately.

Take for instance, the Song to the Evening Star, a play the entire melody with one finger alone.



Try to bring out the full tone (with the use of pedal if you will) placing the finger squarely firmly upon the key, thus giving the finger not of the physical responsibility but the whole emotor interpretive responsibility as well. Play this me with each finger on each hand; in turn transposing into the bass for the right hand, and into the trebt the left. Play it with different touches, too, just 1 you do your scales, arpeggios and exercises, thus ma every finger at horne on every note in every form

The melody of hymn tunes also suggest expractice for this special feature of musical dement Trying this for a week or two-giving up an hour each day to "independent" practice and stowing a little extra attention on the fourth an fingers will surely wake marvels with stiff and

Remember always the words of the great Rubico the arrises arrives at perfection," and toil on sa-that every carnest effort put into your practice hear

Good-natured and dear as the Chevalier de Gli in all other relations of life, he hecomes, as soon stands at the conductor's desk, the veriest tyran slightest error puts him into a towering passion in the strongest language. Twenty and even times does he demand the repetition of a passes tent. His manner is often so brusque that pla fuse to sit under him, and are only reconcil intervention of the emperor, with his gentle you know, he doesn't mean it; it is only his Artists, moreover, require double payment who orchestra. No fortissimo can be strong enculno pianissimo weak enough for him. His men the music; now it is wild, now soft and ged anon sorrowful. He lives and dies with his chair and becomes as a corpse.-KRAMER.

How Tunes are Made

by the distinguished English Composer, Critic and Teacher

FREDERICK CORDER

of Music in London

Professor of Composition at the Royal Academy It is almost impossible for the non-inventive mind the duty of finding a rhyme to "snow" True, if he

comprehend the process of invention. Readers of is not pleased with the result he can alter the econd Charles Dickens insist upon knowing "the originals" line into f his delightful characters and scenes; poets and gainters are popularly conceived as cranks who see with different eyes from other folks, and the act of mechanical invention is believed to be a mysterious inspiration and not the culmination of a series of mental efforts. Especially difficult is it for the mere mental entits. Especially difficult training, to conceive the means by which even the simplest kind of music s evolved. But some glimpses of this curious and becure process may be gained by the exercise of a lit-

HOW POETRY GAVE SHAPE TO MUSIC.

First of all, you must be on really intimate terms with a few musical pieces of different sorts before we consider the matter at all. Do you know, for instance, that all music divides itself into two distinct lasses-simple and complex? No, I thought not, but you know at least that poetry is roughly divisible into work) and that which is in more elaborate forms and runs straight on (heroic verse or blank verse). Again, you may not know that it was poetry that gave shape ful first line: to music, but it was so, and the two arts work on very similar lines. That is to say, music may consist of either a series of short "sentences," each of which comes to a definite, full stop, or it may consist of portions of indefinite length, anything like a full stop being as far as possible avoided. The uninitiated will not comprehend how this natural tendency of music leave off when it has said its say can be resisted, but if you reflect you will remember that the uneducated person can only frame short and simple sentences in speech, while the cultured orator has no difficulty in ettering lengthy and well rounded per,ods which would fill nearly a whole page of print. A very moderate amount of education teaches one how to join clauses and sentences together and how to use the comma and emicolon instead of always the full-stop.

Well, the primitive musician can only frame simple musical sentences, which we call Tunes, and it is the object of musical education to teach him how, by means of "half-closes" and "interrupted cadences." these may be extended into less common-place melodies. and farther, how by cutting off the end altogether, one processes are closely akin to the use of the semicolon sentence can be dove-tailed into another. These two and the comma in literary composition and form the thief resources in building up what we call "real music." But to employ these processes skilfully demands long and difficult study, which only very very lew have the power to master: the vast majority of musicians consider themselves composers when they can have the composers when the composers w turn out a symmetrical tune, decently harmonized. Yet this demands far less skill than you would imagine. being precisely analogous to the composition of a quatof verse. It did not take much genius or in-

"Mary had a little lamb"

third and fourth lines by the necessary thythm and ingly unckelful componer.

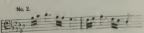
but this he feels to be less attractive and it will probably alter the sense of all that follows.

WHERE MEYERBEER FAILED.

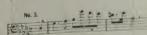
Absurd as this example may seem this is the actual process followed by even the greatest of poets in con-structing a four-line verse. The difference between doggerel and genuine poetry is not so much in the quality of the writer's mind as in his experience and melodies by Meyerberr the shadow-song from Din-orah, the page's song "nobil signor" from The Huguenots or "Quand je quittais la Normandie" from R. 11 le Diable? Perhaps not, for Meyerbeer is rather foran installed are conventionally constructed, but with do it. The rest is a matter of degree. There is no fittle skill that, once one's attention directed to the difference in kind long drifty in quality between the fact, one cannot endure them. For instance, take the simple cliant, and then AU. baritone song from Dinorah which has such a beauti-



the second line is simply out of all keeping with it producing the effect of a burlesque continuation by



the third has to rhyne with the first and is really



while the fourth less us down flep! with the sulgarent



Now if this were a single, or even an occasional, lapse one would not mind; but when we find a composer doing this sort of thing habitually we put him down The verse maker—whether of this or any other Meyerber. Yet it is not quite a true clinicism, for surrain—is then influenced as to the contents of his dram and the surrain, only an exceed-third and fourth lines have as to the contents of his manufacture of the surrain.

ARE TUNES INSPIRED?

But this is a digression; the subtleties of musicbuilding are at present beyond our consideration. What my reader wants to know first is, How does the raw material of music—the first line of a time get invented Is not the popular belief that it is an absolute inspiration, the truth. Who no nedling is further from the truth. If you I is at the matter presaically you must admit that the Maker of this wonderful universe does not "in pire" human beings with ideas or powers for agn to their normal apacits although unu ually brotham feats of imagination are always spiken of as 'inspirations' We know very well that our normal capacity what er in om ree skill in the performance of his task. Let me give you art or port, it purely the one one off or collection a very striking instance of this. Do you know any and that on great occasions when we have a centrated our whole mind on the utport, we find correlate capable of remarkable efforts. As in one thing so in another. The person who e ear dishort in the secuence of musical sounds finds pleasure in tringing the



r between the earliest dance time of which we have any re ard. 'Sumer is knimen in" written 600 and the heat "two-tep, a "ra time" of today



Ye , you will say - int there is an evermone different in quality between one that and a thir was done this depend! Truth to talk if depend on a lar-number of thing, several with a net un-neeted with the mural merit of the several truth. need with the four at meriod. In the a quit inferior (fine has had an it rive ut by a wing in the world making a popular ageal, us was 7 fine Old Indiah forth man it he I h central and Arthur Sullivant first Child. In the gi e the fret two that or ur to me and I med hardly remind Animan reader at the way in what is are freed into popularity if the killed advisormenthods of publishers. Yet if you take any one tese cheap allown for a relative interest and in the results a bundred of so they feet all alike communication of the repair and the force of the communication of the co

SIMILARITY IN FOLK TUNES.

Whether it be Hungarian, Russian or English, you find each an appalling monotony of rhythm, such a wearisome similarity of outline, that you wonder, at last, if there is such a thing as originality at all. Yet each of these tunes, when it had its day, was thought quite brilliant. Fifty years ago there was a German-French violoncello player named Jacques Offenbach. For about twenty years he poured out a flood of sparkling tunes-mostly harmonised on two chords, it is true-that kept all the world smiling. Nothing is more dreary than to look over his hundred or so operas and operettas to-day. The sparkle has gone out of them and we cannot even endure them between the acts at a theatre, where they play almost anything. Why is this? Why do tunes of simple scope seem at one time charming and at another flat and dull? Here comes in, I think, our own mentality-our own feeling for music. There exist a few persons of dull minds who are content, like little children, to read the same book, or hear the same tune, over and over again all their lives, but the vast majority of those who are only slightly musical, realize the limitations of art and must have the same thing said a little differently, or their appetite becomes jaded. It is not till you have made the experiment mentioned above and placed before yourself a large number of times that you can comprehend the fact that we never invent; we only vary.

LANGUAGE INFLUENCES TUNES.

This, then, is the way in which tunes are made. The person fond of music perpetually turns over in his mind, consciously, and unconsciously, the phrases that he knows and as his mind tires of them he alters them or strives to make others something like them. Some of these variations must be better than others and there will be a kind of survival of the fittest in the musician's mind just as there is if ever his tunes come to be printed. The rhythmical skeleton of a tune depends upon the accept of our language and is very limited; thus an American could evolve Yankee doodle but could not possibly make a tune like;



which only the Hungarian language will admit. What are called the Cadences of a tune, the ends of the phrases, are also very limited in their scope. When these things are fully understood it will be seen that melodic possibilities are by no means infinite-in fact that their limitations are discernible.

A COMPOSING MACHINE.

Many years ago I wrote a fanciful article about a man who invented a machine that would compose music. Some time later a casual remark of Arthur Sullivan'sthat he would give me a thousand pounds if I could invent a machine that would carry out a figure of accompaniment to save him the trouble of writing itset me thinking and I found that it was quite practicable to make a machine that would "compose"-by exhausting all the possibilities-music of a simple kind, such as chants and hymn-tunes. I have, in fact, sketched out the plans for such a thing. But it would cost a good deal more than five thousand pounds to make, and where would be the use? To do once and for ever what is being done as required does not seem a very useful object, and-observe this-the most difficult and complex portion of such a machine would be the least useful; that is the critical part. Out of 60,000 possible single chants a large proportion would be perfectly uninteresting-though technically correct. The human mind that conceived these would discard them instinctively, but how could the machine be made to do so? And the higher we rise beyond this simplest form of n.elody the more subtle does the necessary criticism become, till we see that the operation which goes on so incessantly in the composer's mind-the making permutations and combinations of notes-is the least part of the real making of music. The fate tain that the returning legions of ancient days brought of Charles Babbage's famous Analytical Engine which ruined its inventor shows us how futile is the attempt to supersede the operation of human intelligence by machinery. The little live machine in the head of quite an ordinary human being does not cost much to set up nor to keep going, but its capabilities are infinite and it has this advantage over machinery: it can create lish harpists, and the value attached to the instrument. by wrong: They learn in suffering what they were thing out of nothing. something out of nothing.

European Musical Topics BY ARTHUR ELSON

INTERESTING RUSSIAN FOLK MUSIC.

In the Musical Standard, F. S. Bartlett writes on the folk-songs of the Ukraine. This Russian district, according to his article, is especially rich in folk-music, which is sung by the peasants on nearly every possible occasion. The songs often reflect the original Greek modes, the Ionian being most common, while the Lydian and Dorian are sometimes found.

These modes were sufficient to express the dignity of tradition in tones, but other influences entered in the Middle Ages. Turk and Tartar hordes overran the country, and finally it came under the despotism of Russia Its music shows some Oriental qualities and contains also examples of the Magyar tetrachord (A. B. C, D-sharp), originally introduced by the Turks, it is claimed, but now very characteristic of Hungary.

Especially popular are the so-called dumi, a class of melancholy songs of almost epic dignity. They differ in style from almost all other folk songs because of their wonderful flexibility in the hands (or voice) of the singer. Their melodies are not very strongly accented, but are called "invertebrate" in character, because the long notes, which would ordinarily be accented, usually fall on a weak heat. In a way this gives an apparent lack of variety, but in reality the singer can change his effects very easily, altering the expression greatly from verse to verse. varies also. A printed example of these "Grief Songs" consisted of five measures with the rhythm of 3/4. 5/4, 3/4, 7/4, and 7/4 -surely changeable enough to allow the minstrel full liberty of effect. An occasional chromatic effect near the end often adds to the climax. These songs have been collected and set with excellent judgment by the composer Lissenko

Until recently these songs were sung by the cobsars, who were blind musicians traveling about from village to village. These wanderers had to go through a full apprenticeship before they became qualified, and were usually very gifted performers. They used for accompaniment the stringed instrument called the bandura, known in Italy as the mandola, in Spain as the bandolon, and in Turkey as the tambura. These instruments are said to be of Eastern origin, and it is claimed that they are the same as the "pandoura" mentioned by Pythagoras. Early pictures of this type of instruments have been found on Egyptian and Assyrian ruins. The bandura of the Ukraine has twelve strings, six long ones attached to pegs in the neck. while the other six are clamped to the finger-board by studs, and have no frets. The lower strings, starting up from the lowest line of the bass clef, are tuned to G, C, D, G, A, and D, while the upper strings give diatonic intervals from one-line G upward. The latter which may be tuned to suit the mode, are used for the

The cobzars, or kobzars, were very popular, and sure of their welcome among the natives. In recent years, however, they came under the ban of the Russian government, since the patriotic nature of their songs acted as a powerful spur to the Ukraine people. For a time the Russian officials hounded these minstrels about from place to place, until at present the latter have almost wholly disappeared. But the peasants have not forgotten the songs, which remind them that took a high place in their profession, even playing they were formerly a free people,

IRELAND'S ROMANTIC HARPISTS.

In the Revue of the International Society, S. Mac-Owen treats of more familiar minstrels when he reviews some newly published matter about the last of the Irish harpists. Ireland has been claimed as the home of the harp. Its name is said by some to have come from the Roman village of Arpi, but it is cera native harp back from Britain. The Assyrian and Egyptian instruments must have been earlier, but probably the harp had an independent origin in Ireland. At any rate, we know that the Irish people, like the Welsh, were wholly devoted to the many-stringed instrument so favored by the bards.

History tells us first of the early Welsh and Eng-In Wales, it was the badge of a freeman, who was song."

deprived of it when he lost his political rights, to deprived of it when he lost ms positical right he Saxon England its use at banquets was a necessimark of gentle breeding; and when the Vernile Bede, who had neglected music for his great kinn, Bede, who had neglected made for his great metal, studies, found himself unable to play in his turn at a gathering of notables, he was constrained by his shape

The Irish harps were mentioned in the chronick of first Norman invasion. In the time of Henry VIII the harp became the national emblem of Ireland, 201 was placed on the flag. Mr. MacOwen describes the Irish harp as wholly diatonic, with thirty or for strings; but some authorities ascribe more to it. times, it is said, the strings were arranged in the rows, with chromatic intervals in the middle; and from this triple form came the "arpa doppia," or double harp, or Monteverde.

In the 17th and 18th centuries, when the wander ing minstrel of the Middle Ages had disappeared the Irish harp was taken up by a number of professive players, who still traveled about, but were more in modern virtuosos than ancient bards. They shows some resemblance to the itinerant musician of today going from place to place; but the harp was carried by servant, and the performer sometimes came of a reor and noble family. Such a one was Ather O'Neill, who lived from 1737 to 1816. On an early trip, he came to a banquet given by Lord Kennsar is those related to the ancient Irish chieftains. Alter being greeted with enthusiasm, O'Neill took a humbly seat at the foot of the table; and when the host expressed his regret for this, the harper replied, "It is no ! matter, for the place where an O'Neill sits is always a place of honor."

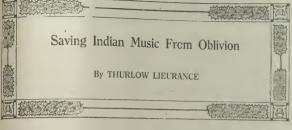
In his time, public competitions were instituted somewhat like the Welsh Eistedfodds. At the first of these, the chief prize was awarded to Charles Fa ning, whose poverty, as shown by his clothes, wen the jury's sympathy, while O'Neill, who had arrayed himself in his best, had to be content with second prize At a later competition, where he was again second, I suggested a collection for the non prize-winners wh were mostly so poor that a trip to the scene was great expense; and as a result, they went away with greater gains than any of the prize-winners.

Most of the harpists were connoisseurs in the m tive brand of whiskey. Even the women players in dulged to some extent. A certain Rose Mooney bad servant who would sometimes pawn the harp for sufficient liquid inducement, and Rose herself was seen enjoying various beverages when a warehouse of spirits at Killala was sacked during a revolt. But the harpists were not any worse than others in this respect. At entertainments it was usual to find open whiskey-casks, with a hospitable cup attached to eath and sometimes, to save the greater price of food a host would purposely ply his guests with the ferr liquid. No doubt the open-air life of the harpers to abled them to indulge in excesses that would now to justly condemned.

One Thaddy Elliott was so fond of his "pothes" that for a quart of it he promised to indulge in the ribald trick of playing "Planty Connor" while accompanying Mass at Navan. The priest was naturally have rified, but the lively air broke in at a time the church custom forbade his speaking, and Elliott tarted his wages unhindered. He was summarily dismissed and another harpist engaged; whereupon he procured club and awaited his successor in ambush. As ho would have it, the priest passed at the psychological moment, and received the blow meant for the are comer; for which Elliott had to do public penance

But many of the harpists were good musicians royalty. The most gifted of them was Turloch O'C olan, born in 1670. It is said that on a visit to Ge iniani he heard the latter play Vivaldi's fifth ro concerto; whereupon he took his harp and research the entire work from this single hearing. The so adds that Geminiani gave his visitor a copy of other concerto, purposely filled with errors; where the harpist went through the work, and without ing of the trap, suggested a correction for each

THE divine fire of the artist is something which only be inflamed to white heat in the crucible of experience ience. It may be said of great musicians that as \$5 puts it, "Most wretched men are cradled into pot



[Buroa's Norz.—Mr. Lieurance has been in the West for s ensiderable length of time studying Indian music at the hand. Many attempts have been made to any the mass of the state of the state of the state of the medical control of the state of the state of the resist have often been disappointing. Mr. Charles Troyer bed for a long time with the mystical Zudi Indians of the Sudi West and count backers and the state of the Indian and has made many extremely effective settings of native tunes, like has made liberal use of the recording phonograph and the analyzed the records at the leiture.]

When I first became interested in this subject I studied the Indian songs only with a view to finding themes for musical composition. I at once realized that it would be a life work to know the Indian and the relation of his songs to his worship, his pleasure, and his toil. For the sake of accuracy I made phonographic records of those songs which I wished to transcribe. The manner of procedure was most interesting. The singers, with their drums and flutes, ere arranged about six feet in front of the recordmachines. The leader and timer of the songs in front, rehearsing the singers, humming low, fore each record was made. The war chief, with is interpreter, was there, inviting himself to find out hat it was all alout, to sanction or prohibit the reording of songs he wanted or did not want sung. ifter recording a song we reproduced it for the singrs, to know if it was properly recorded. Near the perator was an educated Indian boy, acting as an inerpreter. The record-making ended with a feast and playing over all of the songs recorded. Writing the Indian's songs exactly according to our scale is an impossibility, as he uses intervals which are not found in a scale of whole and half steps. There are, however, exceptions to this statement, as in the love songs of the Sioux and in melodies played on the flute. I have chosen a number of the love songs and flute melodies as themes for composition because they harmonize well and are often beautiful. Music is the principal medium which the Indian communicates with the unseen. e hunts, fights, plays his games, and worships with song. His one instrument, excepting the drum, is the native flute made of two pieces of cedar hollowed out. glued together with pine pitch, and tied around with sinews. He blows into it from the end and has from out to six tones of the scale. Semitones are produced cross-fingering, at intervals, and between phrases he blows a trill or tremolo on the lowest tone. The Indians are good listeners, but poor demonstrators. ome have exceptionally good voices, and like to sing. but they prefer to have a drum or something to beat upon. It is strange that the drums are used very seldom to heat the tempo of the sing they sing, but to mark the dence step. They will leat a straight 4-4 tempo, then sing the song in an entirely different tempo.

Parts of their songs have words, and for the balance they will use a "Hi, hi, hi," For a lullaby an Indian woman will sing "We, we, we," all through the song, excepting where she sings a direct sentence to the papoose. Many of the songs have no words at all and represent the feeling, imitation, etc.

Below are given interesting Indian themes.

by observation of Pawn." Eva Sun, a Crow sort, is the Indian maiden who merits this appellation. The till qualate is read of the Crow Indian Theorem Indian appeal to the song in the same key in songs of the Crow Indians. The account and a in the contract of the contract

which it is harmonized. The Sioux Indians have music of perfect intervals and their love songs are the mos: melodious of all to our ears

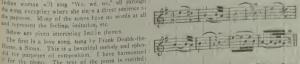


song to thee borne up - on wings of the dawn.



OHN TURK I -L PLAY A CHITING M OOV.

The second is a flute mel y than by high Turkey-Legs, a Northern Chevenne. This was taken down in April, 1912, and is the best flute song I have ever recorded. The vocal text set to this mil dv is multed



cense by the Indians for ceremonial purposes and all he tolace planting songs are of religious nature They are of show and macatoso style and the drums are beat note a low rhytom. Prayer entines are Crow Maden's Proper for lilk Treth." Amng the Cows in a cust many for the young to ke it we up alk to it wor the adornment of the sets of the to 1. She discards her government wearing apparel, dons the 1 sots, and the other garb—a—uaw, and so oes back to the Indian costume forever.



The fourth is a flute of the Kall Willow Pueblo the premise his identity heald never be made pushing Pu-pups on (Deer Flower) to one of the beauthal dauchiers of the present chaffile and Will was Pueblo Indians, whose name is "Whet-ta-cah" meaning



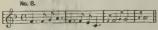
In my collection of record I have songs of war and victory, tributes to the chief home-c ... ing for owl, squaw, and we hen and for the different games and of the science and clan be of the hunt. Navah . The Indian a natural en based will a finphysique and posse so a li vere. I const for hours and even for day at the degree with the leading yourself in a lealth tens that lengt the is a good Bitener, and I atte not a life it is of a state or popular nature. A few have become scellent performers on different at research. Record clubs. Den n Wie has been as in an hand which ranks with the tall American a distant the oldays, and trip with the limber hand. He mlays I de transcre and mandon and the the firm on the reservation Com and these has be world profer in remain in he Bast If med be made and take the same affection and in Indan girl, who was resicuted at Mas all the har and in brails, likes he be sell remand

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THE ETUDE



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These modes were sufficient to express the dignity of tradition in tones, but other influences entered in the Russia. Its music shows some Oriental qualities, and contains also examples of the Magyar tetrachord (A, B, the experiment mentioned above and placed before C, D-sharp), originally introduced by the Turks, it is

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In the Revue of the International Society, S. Mac-Owen treats of more familiar minstrels when he reviews some newly published matter about the last of the Irish harpists. Ireland has been claimed as the a native harp back from Britain. The Assyrian and take. Egyptian instruments must have been earlier, but probably the harp had an independent origin in Ireland. At any rate, we know that the Irish people, like the Welsh, were wholly devoted to the many-stringed instrument so favored by the bards.

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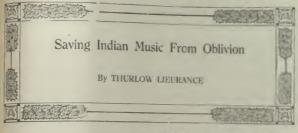
In his time, public competitions were in somewhat like the Welsh Eistedfodds. At the these, the chief prize was awarded to Charles ning, whose poverty, as shown by his clothes, we jury's sympathy, while O'Neill, who had array self in his best, had to be content with second At a later competition, where he was again seed suggested a collection for the non prize-winner were mostly so poor that a trip to the scene great expense; and as a result, they went awa greater gains than any of the prize-winner.

Most of the harpists were connoisseurs in tive. brand of whiskey. Even the women play dulged to some extent. A certain Rose Mooney servant who would sometimes pawn the harp ficient liquid inducement, and Rose herself wa enjoying various beverages when a warehouse its at Killala was sacked during a revolt. B harpists were not any worse than others in spect. At cntertainments it was usual to fitte whiskey-casks, with a hospitable cup attached to and sometimes, to save the greater price of host would purposely ply his guests with liquid. No doubt the open-air life of the ha abled them to indulge in excesses that would justly condemned.

One Thaddy Elliott was so fond of his that for a quart of it he promised to indulge ribald trick of playing "Planty Connor" while panying Mass at Navan. The priest was natu rified, but the lively air broke in at a line church custom forbade his speaking, and Elite his wages unhindered. He was summarily and another harpist engaged; whereupon he p club and awaited his successor in ambush would have it, the priest passed at the psy moment, and received the blow meant fir comer; for which Elliott had to do public

But many of the harpists were good music royalty. The most gifted of them was Turl olan, born in 1670. It is said that on a visit iniani he heard the latter play Vivaldi's ficoncerto; whereupon he took his harp and the entire work from this single hearing. adds that Geminiani gave his visitor a copr other concerto, purposely filled with errors; the harpist went through the work, and with ing of the trap, suggested a correction for

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International increases for an Artist

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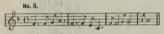
To see without all various I have seen in our and places where to the study in concessing when your for set, speed and may bee, and for the adventnamed thereon. I have also come of the distance processed of the national control on the best the Passer, Aprile Sal Villes Paris, Guales, Manufact. The bullion is secondly bullioned with a time Objection, and processed a life value, the man but found percent of the latter with the latter than the good Research and of markets that whether it for make phile, Tomor Whelled, by required or below bear white open with the lost Assertion and Spine Sands to the County States. | Cart next, period one of arbitrary, man plant actions in bottom based. He plant the designation and reported that shapes in the the make his before got, who was salested at Market. DESCRIPTION OF THE PROPERTY.

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European Musical Topics BY ARTHUR ELSON

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These modes were sufficient to express the dignity of tradition in tones, but other influences entered in the Middle Ages. Turk and Tartar hordes overran the country, and finally it came under the despotism of Russia. Its music shows some Oriental qualities, and contains also examples of the Magyar tetrachord (A, B, C, D-sharp), originally introduced by the Turks, it is claimed, but now very characteristic of Hungary.

Especially popular are the so-called dumi, a class of melancholy son's of almost epic dignity. They differ in style from almost all other folk songs, because of their wonderful flexibility in the hands (or voice) of the singer. Their melodies are not very strongly accented, but are called "invertebrate" in character, because the long notes, which would ordinarily be accented, usually fall on a weak beat. In a way this gives an apparent lack of variety, but in reality the singer can change his effects very easily, altering the expression greatly from verse to verse. The time varies also. A printed example of these "Grief Songs" consisted of five measures with the rhythm of 3/4, 5/4, 3/4, 7/4, and 7/4 -surely changeable enough to allow the minstrel full liberty of effect. An occasional chromatic effect near the end often adds to the climax. These songs have been collected and set with excellent judgment by the composer Lissenko,

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In the 17th and 18th centuries, when the wandering minstrel of the Middle Ages had disappeared the Irish harp was taken up by a number of professional players, who still traveled about, but were more like modern virtuosos than ancient bards. They showed some resemblance to the itinerant musician of to-day. going from place to place; but the harp was carried by a servant, and the performer sometimes came of a renowned and noble family. Such a one was Arthur O'Neill, who lived from 1737 to 1816. On an early trip, he came to a banquet given by Lord Kenmare to those related to the ancient Irish chieftains. After being greeted with enthusiasm, O'Neill took a humble seat at the foot of the table; and when the host expressed his regret for this, the harper replied, "It is no matter, for the place where an O'Neill sits is always a place of honor.'

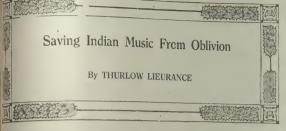
In his time, public competitions were instituted. somewhat like the Welsh Eistedfodds. At the first of these, the chief prize was awarded to Charles Fanning, whose poverty, as shown by his clothes, won the jury's sympathy, while O'Neill, who had arrayed himself in his best, had to be content with second prize. At a later competition, where he was again second, he suggested a collection for the non prize-winners, who were mostly so poor that a trip to the scene was a great expense; and as a result, they went away with greater gains than any of the prize-winners.

Most of the harpists were connoisseurs in the native brand of whiskey. Even the women players indulged to some extent. A certain Rose Mooney had a servant who would sometimes pawn the harp for sufficient liquid inducement, and Rose berself was seen enjoying various beverages when a warehouse of spirits at Killala was sacked during a revolt. But the harpists were not any worse than others in this respect. At entertainments it was usual to find open whiskey-casks, with a hospitable cup attached to each; and sometimes, to save the greater price of food, a host would purposely ply his guests with the fiery liquid. No doubt the open-air life of the harpers enabled them to indulge in excesses that would now be justly condemned.

One Thaddy Elliott was so fond of his "potheen" that for a quart of it he promised to indulge in the ribald trick of playing "Planty Connor" while accompanying Mass at Navan. The priest was naturally hor-rified, but the lively air broke in at a time when thurch custom forbade his speaking, and Elliott earned his wages unhindered. He was summarily dismissed, and another harpist engaged; whereupon he procured 2 club and awaited his successor in ambush. As luck would have it, the priest passed at the psychological moment, and received the blow meant for the newcomer; for which Elliott had to do public penance.

But many of the harpists were good musicians who took a high place in their profession, even playing for royalty. The most gifted of them was Turloch O'Carolan, born in 1670. It is said that on a visit to Geminiani he heard the latter play Vivaldi's fifth violin concerto; whereupon he took his harp and repeated the entire work from this single hearing. The story adds that Geminiani gave his visitor a copy of another concerto, purposely filled with errors; whereupon the harpist went through the work, and without knowing of the trap, suggested a correction for each mis-

THE divine fire of the artist is something which can only be inflamed to white heat in the crucible of experience. It may be said of great musicians that, as Sheller puts it, "Most wretched men are cradled into poetry by wrong: They learn in suffering what they teach in



moral's Norg.—Mr. Lieurance has been in the West for assistantle length of time studying Indian music at thatd. Many attempts have been made to save the of the American Indian, but as many of these have of the American Indian, but as many of these have and by animpropologists rather than muscleans the share often been disappointing a zoal indians of the year and came back with some marcelous theres is he has simpled to modern notation. Mr. Licurose when the control of the control of the con-trol of the control of the con-trol of the control of the control of the con-trol of the con-trol of the control of the con-trol of

When I first became interested in this subject I med the Indian songs only with a view to finding es for musical composition. I at once realized bit would be a life work to know the Indian and the ation of his songs to his worship, his pleasure, and toil. For the sake of accuracy I made phonomphic records of those songs which I wished to scribe. The manner of procedure was most inresting. The singers, with their drums and flutes, re arranged about six fect in front of the recordmachines. The leader and timer of the songs in front, relearning the singers, humming low, bre each record was made. The war chief, with interpreter, was there, inviting himself to find out it was all at out, to sanction or prohibit the reling of songs he wanted or did not want sung. ter recording a song we reproduced it for the singto know if it was properly recorded. Near the rator was an educated Indian boy, acting as an inpret r. The record-making ended with a feast and ing over all of the songs recorded. Writing the can's sonrs exactly according to our scale is an immibility, as he uses intervals which are not found in sale of whole and half steps. There are, however, exptions to this statement, as in the love songs of e Sioux and in melodies played on the flute. I have men a number of the love songs and flute melodies themes for composition because they harmonize well are often beautiful. Music is the principal medium which the Indian communicates with the unseen. hunts, fights, plays his games, and worships with Mg. His one instrument, excepting the drum, is the live flute made of two pieces of cedar hollowed out. ted together with pine pitch, and tied around with trws. He l.lows into it from the end and has from to six tones of the scale. Semitones are produced cross-fingering, at intervals, and between phrases dlows a trill or tremolo on the lowest tone. The lans are good listeners, but poor demonstrators. the have exceptionally good voices, and like to sing. thy prefer to have a drum or something to beat In. It is strange that the drums are used very sel-Parts of their songs have words, and for the balthe they will use a "Hi, hi, hi," For a hillaby an ian woman w'll sing "Wc, we, we," all through tong, excepting where she sings a direct sentence to panase. Many of the sense have no words at all represent the feeling, imitation, etc.

Below are given interesting Indian themes.

The first is a love song, sung by Frank Double-de-tre, a Sioux. This is a benufful needed and splen-for purposes of composition. I have harmonized that the second suppose the second 19. Since plano. The text of the poem is entitled.

The third question is the first Daniel Reference of the Crow Indians. The third question is the first Daniel Reference of the Crow Indians. The lace is used as in the same key in the sam

which it is harmonized. The Sioux Indians have music of perfect intervals and their love songs are the most melodious of all to our ears.



song to thee borne up - on wings of the dawn.



TOTAL TURKEY-LEGS PLAYING A CHRYENN M LODY.

The second is a flute melody played by John Turkey-recorded. The vocal text set to this mel by is entitled



cense by the Indians for ceremonial purposes and all the talace planting ongs are of religious nature. They are of slow and maestoso style and the drums Crow Maiden's Pray 11 lk Teeth." A mg the Crows it is a stomary for the young bucks howe up alk teeth for the adomest of the good has if the bride -t -be Different tr bes have varying custom deer, tan the hide, and make the hoots for his bride t -be. She o' cards her government wearing ap red dons the boots, and the other garb of a squaw, and so



The nurth is a flute of the Red Willow Pueblo Indians. The text is a farewell. Pu-pup-pool must not marry away from her own tribe. The son of the lover was confided to the author, and recorded with Pu-pup h (Deer-Flower) one of the be in ful dau hier of the present cheef of the livel Willow



In my collection of records I have songs of war and victory, tributes to the chiefs, b. me-coming for owl. squ w. and a hen, and for the office anim I dance. I have also some of the different games and of the sining and clan in f the bunt Ute. Pawnee, Aprile Rat William Puello Augalia, Navah .. The Indian is naturally end wed with a in ph, ique, and po se see a lig mine. He sings for lower and even for days at the days as will not till the yourself the few En lish ones that long to he is a good literar and it matters met whill rit must of a classer part and A few self-see xiellent performer on Afferma betraments 1 very band which ranks with to last American and leaker bands in the United S. La. Our we gull was Carlille gounts, very at Nigent, liking to all of h I day, and ri will be line an in H plays le tromb in an mat in inforce to the thief mulcian in the recreation One will the that he well prefer rem in he the East the land namic an Indian siri, who are educted at Hankatt r lr l and in brands like the big 11 n f welly H doesn't farm his own land but as it. All Indians speak English, except the very

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HELPS IN SCALE PLAYING.

BY ALICE M. STEEDE.

Nor many teachers have escaped encounter with the pupil to whom scale playing seems unmitigated drudgery, and who consequently avoid it until the last ten minutes of the practice hour. Then the pupil scrambles through the allotted scales, perfectly satisfied if he can only "come out right"—that is, end with the right fingers, forgetting that a musical scale and a problem

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simplest piece of music must be established, and the distinction between "scale" and "key" empha-

The meaning of the word "key" is perhaps best explained by taking some well-known tune,
America, for example, and playing it in various keys, calling the pupil's attention to the black keys used in the transpositions. Or the teacher require the pupil to sing the scale of C When that has been done the next question will be "Now can you sing the same tune a little higher, beginning on D?" If the pupil can do this correctly, the notes can then be played on the piano, and the pupil's attention directed to the necessary F sharp and C sharp.

In giving any fresh work to the pupil the first question to be asked is, "What key is this piece written in?" It is almost incredible what an amount of repetition is required to make this clear to the mind of the average pupil. If one sharp should stand in the key signature, the reply to the question as to key, in nine cases out of ten, will be "In F."

The pupil must be constantly reminded that the keynote of the scale containing the sharps or flats of the signature is the "key" of the piece.

Opinions will, no doubt, differ as to at what stage of progress scales should be introduced, but it is probably safe to say that the average child of over ten years old, can learn to play the major scales, the hands separately, in one octave, during the first year of study.

The next step will be to take the scales in two ocin graded rhythm on the lines laid down by W. S. Mathews, when the scales will immediately take on new life and meaning.

The pupil should make a list of the major scales thus: C-no sharps; G-one sharp F; D-two sharps F, C; A-three sharps F, C, G; E-four sharps F, C, G, D; B-five sharps F, C, D, A; F sharp—six sharps F, C, G, D, A; F sharp—six sharps F, C, G, D, A, E. Then a similar list of those with flats should be written out and committed to memory, until they become part of the texture of his musical mind. The pupil should be thoroughly familiar with all the

major scales and able to play them in any order, without hesitation.

The lessons may be varied by opening a volume of unse (Bach's Preludes and Fugues, for instance), and omitting minor keys for the present, asking the pupil to play the scale corresponding to the key signature of the missic. This helps to establish the connection between the daily scales and the living music.

It is also a good plan to select a particular scale each week for special study, in addition to the regular

old ones. Each tribe has a different language, and the only way all can talk is with the sign language, which is universal among the tribes. They are great socialists, the use of the metronome. The speed obtained should be recorded occasionally in the pupil's notebook, and if a distinct progress is not shown within three months or so, there must be something wrong somewhere.

The "special scale" practice should also include exact knowledge of the fingering. This can be tested by a series of questions, which the pupil should answer series of questions, which the pupil should above without placing his fingers on the keyboard, or better still, with his back to the piano. The questions will run somewhat as follows:
"Which notes are played by the third finger?" "Which by the second?" "Which by the thumb?" "By the

And then, "What is the name of the third note of the scale?" "Of the sixth?" "Of the fourth?" "Play the tonic chord of the scale."

This close study of the scales, if steadily persevered , will eventually give the pupil that most desirable It has been said that Chopin never used correct fin-gering in playing scale passages. If that is true one effectually prepare the ground for the study of inter-



MR. THURLOW LIEURANCE RECORDING INDIAN MELODIES

Finally the pupil should be accustomed to name the notes of the scale in order. At first he will be obliged, no doubt, to refer to the keyboard, but in a short time he should become independent of that crutch. His attention should be called to the fact that each of the seven letters of the alphabet used in music must occur

The scale of F sharp or G flat among the major scales affords the final test of accuracy, the E sharp of the one, and the C flat of the other, making the difficulty. In the F sharp scale the chances are 10 to 1 that the pupil will call the seventh note not E sharp but F. He must be reminded that the seventh note of the scale must be raised a half tone, and also that if that note be called F and not E sharp, that the letter E will have been omitted, and both F and F sharp included which, like Mary's lamb, "was

against the rule."

The C flat of the G flat scale will be an exactly similar difficulty, and will be similarly explained. A few repetitions will probably be sufficient to fix this in the mind of the pupil.

THIS principle is to be understood throughout the entire practice: All little difficulties are surest, quickest, and most permanently overcome if their fundamental a good student like a good watch? Of course that i element is at once made a thorough study in all its

MENDELSSOHN'S HAPPY CHRISTMAS SPIRIT

Mendelssohn's name is associated with so much that is delightful and fairy-like that it is not surprising to find the wintry Kris Kringle and the composer of A Midsummer Night's Dream music on the friendliest of terms. The following letter from his sister Fanny to Klingemann gives a good idea of the Mendelssohn household. Mendelssohn was at this time nineteen years old, as the letter is dated December 25th, 1827-the year, it will be recalled, in which Baethoven died.

"The Christmas-candles are burnt down, the beautiful presents stowed away, and we spend our Christ-mas day quietly at home. Mother is asleep in one corner of the sofa, Paul in the other, Rebecca absorbed in the Fashions, and I am going on with my letter. On days like yesterday, we miss you more than generally; and as 'generally' we speak of you every thirty minutes, you may draw the conclusion. Our Christmas-eve, however, was very merry and pleasant. Felix had written for Rebecca a children's symphony with the instruments of the Haydn one, which we per-

formed. It is very amusing. For me he has composed a piece of a different kind, a four-part chorus with small orchestral accompaniment on the chorale, Christe, du Lamm Gottes, I have played it several times to-day. It is most beau-

The happiness which was Mendelssohn's in his home life seems to have in no way deserted him after his marriage to Cecile, for after the Christmas of 1836, in a letter to Fanny dated December 31, he says:

"Oh, Fanny, this has been such a Christmas for me! I have never seen anything like it before, and never shall again. I have been spending the most glorious time, the most perfect days, in which the mere fact of existence is enough to fill one with fresh joy and gratitude. I cannot describe it to you as you do not yet know my Cecile. How I wish you did!"

WE CAN LEARN FROM OTHER THINGS.

ARTHUR SCHUCKAL

My teacher once told me to watch a cat. I did watch a cat and learned many surprising thingsabout piano playing! For instance, I was ex tremely awkward-extremely so. It seemed impossible for me to go 'round a corner; I was built on square lines. If I knew my lesson ever so well I was sure to spoil it by mere clumsiness. Now a cat is nothing if not graceful. A cat never knocks anything over. Her every move ment is pure grace, and as I watched her my playing began to lose its stiffness. I no longer held my wrist like an iron rod.

Then again I always played in a hurry. thought that was the way to show I knew my lesson-by playing fast. And I would

drive away with great energy, leaving a world of dust behind and whole blocks of dead notes, and my teacher-half stifled and helpless in his chair. Now a cat is never in a hurry. She never makes mistakes. 'She may be going ever so fast and yet she seems to creep. A cat very seldom shows mental haste and confusion. She calculates. In all this there was a lesson for me.

Of course I didn't think of all these things by myself. My teacher pointed them out to me. But I realize now that the lesson he was trying to teach me was this: just as I learned something by watching the cat so I should examine everything that came my way and try to learn something from it. I remember this surprised me very much. You see he wanted me to think of my music even when away from the piano! So many students never think of their music until the practice time comes (or some one calls their attention to the fact that the practice time has come) and they straightway forget all ahout it when the period is over. It seems to me the good student-well, he can learn a lesson from almost any thing. For instance, here is an easy riddle: Why is too easy-but suppose you try to make some riddles

Our Humble Beginnings in Music

By LOUIS C. ELSON

scome XOLD. Mr. Films is splendfully equipped to write upon this interesting sobied as he is the author of the most comprihensive history of American Muses to proof any another interesting to reading the Extent profiles to the pinns of the control of the Society of American Muses to produce them Bother was now over the certain indicating of the Brailie areas Headed produced by the Brailie areas Headed produced as the society of the Brailie areas Headed produced by the Brailie areas Heade

amon a time (since some of this article will his wife frequently played; but even he was utterly of the old lustruction was and the almost out all and a very harren existence and where a spinet nano was a sign of such luxury as to be quite table. That was the American Colonies, before same the United States. Many proofs of musicent in the Colonies can be given. In the s it would have been an unheard-of extravasupply hymnals or psalm-books to all of the tion. Only the minister and a deacon or two d the printed music and words. Nevertheless, mmns were at first avoided in New England, and salms were sung to about half-a-dozen tunes, number of the congregation was usually familiar

led to the practice of "lining-out" the tune. nunate deacon who owned the book of the real them line by line to the congregation, which each line as it was doled out to them, and then for more. Sometimes this played havoc with mse of the words as well as of the music. Thus, deacon read, (as he certainly would in this case) parate lines of the following sentence-

HE ORTHODOX BASS VIOL.

New England there was a vioprejudice against supporting es in church with an organ. the forefathers allowed the vio-No (bass viol) to creep in canbe explained, but that instrument in the odor of sanctity, while rgan was distinctly heterodox. note often there was no instrut at all to lead the flock, and one he deacons usually flung himself the breach and "set" the tune, s he gave the pitch and started first line. This was not always



generally combined with a ball

s was not the only time that the pious judge haroe with the music, for we read a little later same diary-

by 5th, 1713. Mr. Stoddard preaches P. M. I tried Low Putch tune and falled. Tried again and fell her time of 119th Psalm." "setting" was an accomplishment that came in-

colonies from England. In Shakespeare's "Two men of Verona," Lucetta says to Julia-

at I might sing it, madam, to a tune, to me a note; your ladyship can sel."

ing that Julia had the ability to pitch a tune. Playford's "Introduction to the Skill of t." 1664, we read about this matter-

the course of the training your first Note of the Song you equal it so to the pitch of your stat when you come to your highest note, you may a sithout squenking, and your lowest Note without

It is true that Mr. Eastone did not sell either dry or wet goods with his "Musickal Instruments," lant was an injunction which Judge Sewall could aftere to, yet he certainly persevered, for six a aler he states that he set "Windsor" all right. excuse may be found for the prejudice of m and Puritan against using the organ in church. was by no means an opponent of good music that a spinet in his own Boston home, on which the spinet in his own Boston home, on which

RIDICULOUS INTERLUDES.

are clergymen who fret even at an interlude between old times.

Old times.

The ostracism of the heterodox organ was empha

ite a fairty story) there was a country where repelled by the florid style of the treatment of the classical music is absolute. The greatest fact that psalms by the organists in England. He writes from the young ladies of the 18th century generally attempt-"I bend a service at St. Mary's. I am a lover of Musi-k which a few base-mass served for cannon, and one to a hait, yet I was uneary there; and the position of the limitation of Singing Paisins, by the biasterons or a measures in a minir mode fir. "the cries of the order of the standard of Religion (removal) is the standard of The Battle of R. hasti." compand is read Marter of Religion (removal) is the standard of the standard bet re 1700, has these wonderful eff as a well as a set of scales which are labelled "charge of the andre It will seem almost incredible to what lengths this ornate "giving out" and still more embelished interluding of psalm tunes was carried. Nowadays there imagined anything that he was told to do in those good

every two verses of the hymn but two centures ago, in London and sometimes in New York and in Virginia, there was an interlude between every line of the psalm. That our readers may not suspect exagnition that the psalm. That our readers may not suspect exagnitions are successful to the psalm. geration in this matter we append here a pealm thus that a man be brookt from Landon is "Play kill by treated. It is reprinted from "The Psalms set full and with a band Noise," upon the instrument. If the for the Organ or Harpsichord, as they are plaid in Churches and Chapels, in the manner given out as Episcopal Church in B ton. The Brattle ursh to also with their Interludes of great Variety, by Mr. jetted it very carry, the other accepted it "We'd my tolnk it proper to use the same in the pull war. The music tachers, in these early days, had earnest the Congregational disease of the disease but speak out; would be a rather violent contradiction in each work to make both ends meet. Their advertisements contradiction in each work to make both ends meet. Their advertisements

used at all in Boston.

it must have beautifuld the service

OUR FIRST COMPOSERS

were not if a very amilious rele It had ben the custom in the 1 h centu, t larr w whateer t we n ied ein war on fr

we midd, can swular one. The England and also Brusses. The Super State of the Super State have a strangely palletic ring, by they taught among the everything as an adjunct to their tonal endeavers.

everything as an adjunct to their tonal endeavers.

Since pianos were scarce they offer to lend the pupils their own instrument to practice on. They taught their own instrument to practice on. They taught daniely, arithmetic, drawink, anything that would alone, a possible production of the producti bring in a few dollars to their net.

The early music stores were versatile in a similar that was created on to side of the dalant meaning and one finds groceries and dry goods or manner and one finds groceries and dry goods or manner and one finds groceries and dry goods or manner and one finds groceries and dry goods or manner and one finds groceries and dry goods or manner and one finds groceries and dry goods or manner and one finds groceries and dry goods or manner and one finds groceries and dry good and rance il lepking or and it is up a manner and the groceries and the groceries of the first groceries and groceries a Boston, but not in Philadelphia, the early concerts were

But much more type I than I con or H dense was penerally combined with a sum.

Here is an advertisement from the "Boston News" the first native sum) and the sum and the sum of April 19th, 1716—

device him cili entirely a sum. it aurally he nearly ur of This will William Ings. He was I rn in I at n in 746 at 4 "This is to are notice that there is lately seen over from Landon, a these collection of merchan, in gamests, comparing the collection of merchan, in gamests, comparing the collection of merchan, in gamests, comparing the collection of merchanic comparing the collection of the coll there in 1818) He was the fir t American we we wilely enthusia if for mule the tail them f. wilely enthusia if for mule the tail them f. willelie was a tanno' apprent e and the tail them f. harmeny exercises with coulk and its of When he came in there hi stent can draw lest ver se else in the visite, it made to fessed that he Art has a humor as sale while to sell Mrs. Enstone kept a heardine-house where washing tested that he Arr has a humor or with a ladies may be accommodated with hearding and unintensival. He had be fugure turned turned and turned and Area and agreement of Needle-work with Musick and turned to fixed construction the land of the land and r for a suple f mosure was said of time" "In x" is a time of this kind which the r-

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And then, "What is the name of the third note of the scale?" "Of the sixth?" "Of the fourth?" "Play the tonic chord of the scale."

This close study of the scales, if steadily persevered in, will eventually give the pupil that most desirable faculty of calling up a mental vision of each scale, and



Finally the pupil should be accustomed to name the notes of the scale in order. At first he will be obliged, no doubt, to refer to the keyboard, but in a short time he should become independent of that crutch. His attention should be called to the fact that each of the once, and once only, in each scale

The scale of F sharp or G flat among the major scales affords the final test of accuracy, the E sharp of the one, and the C flat of the other, making the difficulty. In the F sharp scale the chances are 10 to 1 that the pupil will call the seventh note not E sharp but F. He must be reminded that the seventh note of the scale must be raised a half tone, and also that if that note be called F and not E sharp, that the letter E will have been omitted, and both F and F sharp included which, like Mary's lamb, "was

The C flat of the G. flat scale will be an exactly similar difficulty, and will be similarly explained. A few repetitions will probably be sufficient to fix this in the mind of the pupil.

This principle is to be understood throughout the entire practice: All little difficulties are surest, quickest, and most permanently overcome if their fundamental element is at once made a thorough study in all its

MENDELSSOHN'S HAPPY CHRISTMAS SPIRIT

MENDELSSOHN'S name is associated with so much that is delightful and fairy-like that it is not sur-prising to find the wintry Kris Kringle and the conposer of A Midsummer Night's Dream music on the friendliest of terms. The following letter from h friendliest of terms. The following letter from his sister Fanny to Klingemann gives a good idea of the Mendelssohn household. Mendelssohn was at this Mendelssonn household, as the letter is dated Determine the pear 25th, 1827—the year, it will be recalled, in which

"The Christmas-candles are burnt down, the beams ful presents stowed away, and we spend our Chiquenas day quietly at home. Mother is asleep in one corner of the sofa, Paul in the other, Rebecca absorber n the Fashions, and I am going on with my letter On days like yesterday, we miss you more than generally; and as 'generally' we speak of you every thinty minutes, you may draw the conclusion. Our Chris mas-eve, however, was very merry and pleasant. Felix the instruments of the Haydn one, which we per-

formed. It is very amusing. For me he has composed a piece of a different kind, a four-part chorus with small orchestral accompaniment the chorale, Christe, du Lamm Gottes, I have played it several times to-day. It is most bear

The happiness which was Mendelssohn's in I' home life seems to have in no way deserted his after his marriage to Cecile, for after the Chrismas of 1836, in a letter to Fanny dated December 31. he says:

"Oh, Fanny, this has been such a Christmas i me! I have never seen anything like it befand never shall again. I have been spending most glorious time, the most perfect days, which the mere fact of existence is enough to i one with fresh joy and gratitude. I cam describe it to you as you do not yet know n Cecile. How I wish you did!"

WE CAN LEARN FROM OTHER THINGS

ARTHUR SCHUCKAL

My teacher once told me to watch a cat. In watch a cat and learned many surprising thingabout piano playing! For instance, I was tremely awkward-extremely so. It seemed possible for me to go 'round a corner; l' built on square lines. If I knew my lesson en so well I was sure to spoil it by mere clumsin Now a cat is nothing if not graceful. never knocks anything over. Her every more ment is pure grace, and as I watched her playing began to lose its stiffness. I no kn, held my wrist like an iron rod.

Then again I always played in a hum thought that was the way to show lk my lesson-by playing fast. And I drive away with great energy, leaving a wo of dust behind and whole blocks of dead notes, and a

teacher-half stifled and helpless in his chair. Non cat is never in a hurry. She never makes misland She may be going ever so fast and yet she seem creep. A cat very seldom shows mental hash confusion. She calculates. In all this there was 2

son for me. Of course I didn't think of all these thin myself. My teacher pointed them out to me realize now that the lesson he was trying to teach was this: just as I learned something by walthe cat so I should examine everything that iny way and try to learn something from it member this surprised me very much. You see wanted me to think of my music even would from the piano! So many students never that their music until the practice time comes (or one calls their attention to the fact that the practice time has come) and they straightway forget all a it when the period is over. It seems to me to be student-well, he can learn a lesson from almost thing. For instance, here is an easy riddle: a good student like a good watch? Of course too easy-but suppose you try to make some

Our Humble Beginnings in Music

By LOUIS C. ELSON

[Editor's Note. - Mr. Elson is splendilly equipped to write upon this interesting subject as he is the outbur of the most comprishable history of increase Music in great succeeded starting in reading Mr. Elson's article to recollect that in the very decide when Baston was now were the creates indicity of the Bratth weam Hundal production that the Mr. Elson's article to recollect that principles and Baston was now were the creates indicity of the Bratth weam Hundal production that the Mr. Elson's article to recollect the principles and Baston was now were the create indicity of the Bratth weam Hundal production.

RIDICULOUS INTERLUDES

ornate "giving out" and still more embellished inter-

luding of psalm tunes was carried. Nowadays there

every two verses of the hymn, but two centuries ago,

in London and sometimes in New York and in Vr-

geration in this matter we append here a psalm thus treated. It is reprinted from "The Psalms or full

It will seem almost incredible to what lengths thus

man a piano was a sign of such luxury as to be quite Oxfordmarkable. That was the American Colonies, before "I heard a service at St. Mary's. I am a lover of Mustik to a fault, yet I was uneasy there; and the post ug out of the Institution of Singing Pasims, by the terest Organ, is that which can never be justified before the great Master of Religious Ceremontes." they became the United States. Many proofs of musical poverty in the Colonies can be given. In the churches it would have been an unheard-of extravagance to supply hymnals or psalm-books to all of the congregation. Only the minister and a deacon or two onsessed the printed music and words. Nevertheless, since hymns were at first avoided in New England, and all the psalms were sung to about half-a-dozen tunes, very member of the congregation was usually familiar with the music.

This led to the practice of "lining-out" the tune. This red to the practice of limiting the following the fortunate deacon who owned the book of the ginia, there was an interlude between every line of medic real them line by line to the congregation, which the psalm. That our readers may not suspect exagwords, read them line by line to the congregation, which sang each line as it was doled out to them, and then paused for more. Sometimes this played havoc with the sense of the words as well as of the music. Thus, if the deacon read, (as he certainly would in this case)

the diary of good old Judge Sewall,

St Deck Control of the Control of th with the landings of the state Professional designations ment at all to lead the flock, and one of the deacons usually flung himself mito the breach and "set" the tune, but is, he gave the pitch and started the first line. This was not always a perfect success, if we may trust

AN EARLY HYMN TUNE WITH THE AM' IN THE LETTER OF IN FO MIR VEARS.

THE ORTHODOX BASS VIOL. In New England there was a violent prejudice against supporting the voices in church with an organ. Why the forefathers allowed the violoncello (bass viol) to creep in cannot be explained, but that instrument was in the odor of sanctity, while he organ was distinctly heterodox. But more often there was no instru-

England "Bole Britanna," God have a stran dy pather ring, for they be the King, and the to anti-Britaly party and the everything as an alignet to she'r to let the king, and and at to anti-Britaly party as the Socke to the Fost with the Control of dancing, arithmet, crawing anythin that would bring in a few d-lars to torn. This was not the only time that the pious judge made havoc with the music, for we read a little later

The early music states were related in a sound of the early music states were related in a sound of the sound This "setting" was an accomplishment that came in-to the colonies from England. In Shakespeare's "Two Gentlemen of Verona," Lucetta says to Julia generally combined with a hall

"That I might sing it, madam, to a tune, Give me a note; your ladyship can set." Meaning that Julia had the ability to pitch a Playford's "Introduction to the Skill of Musick," 1664, we read about this matter-

"Lasily, observe, that in the Tuning your first Note of your Plain Song you equal it so to the pitch of your voice, that when you come to your highest note, you may reach it vithout squeaking, and your lowest Note without stambling."

This was an injunction which Judge Sewall could not adhere to, yet he certainly persevered, for six months later he states that he set "Windsor" all right. Some excuse may be found for the prejudice of Pilgrim and Puritan against using the organ in church. In England (and even in America) there was sometimes a most senseless and tasteless display of em-Sewall was by no means an opponent of good music What was 10 to takes peptils along the for tune." "Leng" is a time of his kind which is a and he had a spinet in his own Boston home, on which has been a spinet in his own Boston home, on which

The early music store were versative in a inniar Boston, but not in P iladelp a, the early e no rts were

Here is an advertisement from the "Best in News Letter" of April 16th, 1716 -

which to discipline other seeds of the property of the propert

It is true that Mr Ensure III not all either dry

ONCE upon a time (since some of this article will his wife fre-cently played, but even he was untily and the old in fruction book and the allence of all Oxer upon a control of the was a country where regeled by the florid style of the treatment of the social music is absolute. The greatest feat that music had a very barren existence and where a spinet music had a very barren existence and where a spinet paslms by the organists in England. He writes from the young ladies of the 18th century generally attempts. measures in a minor mode for "the ries of the wounded." "The Bittle of Robath," imposed by J hain Christian Bach, a sin of the great imposer. before 1700, has these wonderful effects as well as a set of scales which are labelled barge of the casalry." imagined anything that he was told to do in those good are clergymen who fret even at an interlude between old times.

sized in Boston, in 1713, when Mr Brattle, a Puritan with music in his soul, left an organ to his church. He treated. It is reprinted from 'The Psalms or full and with a bound Noise,' upon the instrument. If the for the Organ or Harpsichard, as they are plant in church rejected the gift it was in he affected to the Churches and Chipels, in the minner given out as Episopal Church in Boton. The Brattle church rethe deacon read, (as he certainly would in time case)
the separate lines of the following sentence—
the separate lines of the following sentence—
with separate lines of the following sentence—
the separate lines of the following sentence lines of the followi

But it was used, nevertheless, and and mellow, even if it was not much gan of to-day. The in trument still exit, in St. John's Clurch, in Pertshad the pleasure of planng upon it and can certify to its charm.

OUR FIRST COMPOSERS.

The first composers of America It had be n the moom in the 18th

t t was created on the ade of the Atlanti One windrous liree," in O or G. Sonn k's work on "I me I jon and I ranci Hopkin on," and it is fitting, in an arti le such as this, to pay tribute to the selend of re-

But much more typical than 1 con or H kinson was the first native composer the first Amer an who till to devote him of entity to imposition and live liffin . He was sorn in II ston in 1746 as died there in 1800. He was the first American who was wildly enthusiastic for music. He tall himself. - I he was a temer's apprentic, and wester is int harm ny ex rei es with halk on sales I leath r When he sang in charus his tenterian vess dr wn I or wet goods with his Musecial In rume to, but out ex y one else in the vicinity. It must see or wet good with his 'Mused' in a function of the following the followin omic operas. Anything in which one of a sign d mother for a small of measures was called a form

A MUSICAL PATRIOT

Billings was a true patriot, and when his beloved Boston was in the hands of the British he withdrew in anger to Watertown, six miles away. Here he tool revenge somewhat similar to that which Wagner took on France when he wrote the "Siege of Strassburg." Like Wagner, too, he wrote his own words and mus Billings composed a paraphrase of the beautiful 137th Psalm. He began it-

And then he let loose the full tide of patriotism

"If I forget thee Oh Boston —
Then let my numbers cease to flow,
Then les my Musse unkind.
Then let my tongue forget to move
And ever be confined.
Let horrld jargon split the air
And rive my nerves asunder,
Let hateful Discord grate my ear,
As terrible as Thunder.

Poor Billings! He was poor, uncouth, not over-cleanly, and deformed. The Boston boys made fun sign—"Billings' Music." A seemingly earnest young the hour man once called upon him with a serious face as if upon an important musical mission. After Billings had promised that he would answer any musical questions that might be put to him, the stranger asked "Can you tell me, sir, whether snoring is vocal or instrumental music?" Had Billings possessed his wits he would have given the obvious answer-"It is to be classed as Sheet music," but he only raved and swore.

For all that the Bostonians laughed at him, and in of the fact that Ritter in his History of American Music dismisses him contemptuously as "Bill Billings," the man had his grandeur too. No man who is deeply in earnest is wholly ridiculous, and Billings was very much in earnest. There is the true ring in his

His hymn of "Chester" is still sung, and in revolutionary times it was heard around many a Yankee The poverty of the man is shown by an appeal of a Boston committee to the public to suscribe for one of his works (published in 1729). "Because of the distressed situation of Mr. Billings' family" He was buried in the old Granary Burying-ground, in an alluring unmarked grave, and as with Mozart, no one knows where his body rests.

One could carry the tale of our heginnings still One could carry the tale of our heginnings still ness. The first is the true artists of fulfilling of fulfilling and fulfilling and expressing emission through many control of the could speak of a good musician, an expressing emission through many control of the could be c permanent American orchestra there, and, Gottlieb Graupner, too, was obliged to do some heterogeneous work and some lively hustling to get his meals regularly. He taught piano, oboe, double lass, and a few instruments; he engraved music; he directed the Philo-Harmonic Orchestra: he gave concerts; he kept a music store. Truly the paths of the beginners of our music were thorny, and yet, to-day, not two centuries later than these primitive efforts above described, the United States spends more money on music than any other nation in the world.

THE SECRET OF GOOD STACCATO PLAYING.

BY FRANKLIN TAYLOR

In all staccato playing, the way in which the key is quitted is as important as that in which it is struck. Staccato on the pianoforte is made possible by the action of the dampers, which fall upon the strings directly the key is loosed, and stop the vibration, and therefore the sound. But the speed of the falling damper is governed by the speed of the rising key, and if the key were made to rise gently and comparatively slowly, the gently falling damper would not have sufficient force to check the vibrations instantly, and the cessation of the sound would be less abrupt than would be the case if the damper were allowed to fall with its full force. Accordingly, if in staccato playing the fingers quit the keys rapidly and vertically. the dampers will act with the full force of their springs, and the sounds will cease with corresponding abruptness; while if they are gently drawn from the keys towards the player, the keys will rise more gradnally, following, as it were, the retreating fingers, and the result will be a softening and quieting of the staccato.—Technique and Expression in Pianoforte through, or at least as if they wanted to not finished saidly of musical art through the medium of

THE ETUDE PUPILS' RECITALS.

PERHAPS the chief value of the pupils' recital is the ssibility of establishing confidence in playing in public opens up a wider horizon before the stu ent than the studio, enabling him to perform at his best under arcumstances that might otherwise be trying and naval and girls transformed into reliable player. As means of a regularized system of little concerts or recitals before

To attain the desired end, however it is highly essential that everything of a distracting or disturing nature should be avoided. The performance at rectal itself. Nerves, timerament, looks, and all disquiet excitement should be treated as if they did not exist, They hung a couple of fighting cats under his and music should be made the all-it portant su ject of

TRAINING IN SELF-CONTROL

As a rule there is altouther two much ex terms attendant upon pur ls' recit l' no res Amul il ali tra true purpose f mus c is alm t l st i ht of Whi sii much fuss? The work to be performed by the entire artist is familier to sum he has presented it well and arranged expressly by a kindly, in elicent, a quality

quieting factor for the stong student theme the nly ne Miny such a airs ire combined amil such a blaze and blare in the little that it astonishing that they come of as will set the Tistudent sets scored out of his hop or one to dead and an astonishing vanity, as if the mer combined the victim of nerves, toars at the time of time of the time of time of the time of tim to be petted and claxed into playing or cite he de-

down, the novelty of being looked at, the write of new ing who gets applause from teacher or andiener and disappointment. All these things are anti-artistic

accurately in varying speeds before the tear er r willing friends; one shold be able to play the man leaving a margin for whatev r may turn we

THINK BEFORE PLAYING

Taking time to think lefore beginning in play is a or black! Do not worry shout yourself in fact, son't worry about anything. It is not such an import nt thing anyway. It is probably not the last time in of the music until all else fades out of the way perience I should not be telling you about them

where the pedals are, and then dash into the piece as if as soon as possible from deadly fear of a breakdown and forte cannot will be omitted.

AVOID UNNECESSARY EXCITEMENT AT Why all this haite and rush: Nothing is more un

Perio ally, I can never see why it is that stiff near draws, sheet believer at pupil n wrist neckling west armh le and about t from new lathes when all the available energies

As he have the ucarda!! Why annot young arter at the as i they were the last fl wiss one and the sat a cut they are grand gracefully, with Int Impers nal manner as if they were a tribute ! the beatiful music and to ne's self? Why por then to autilia to deform in the case the woo have been kind en ugh to send them One t the rettiest sights I ever remember contact was when a soloret, singing un r heit, a cived a levely bonquet of arnations. the next number every member of the prehestra har that siner gained by this graneful action than in c a be had dusty, withered flowers in her room ; were it were pupils' recitals that resem les a charity Not let us omit the "fiss onl feathers." Let us

r ber that the laterties of a rental is to give students and young artists an opportunity to bone teacher was each at is the trade of the part of sell with a that of an ence, with utiling self-central and self-masters.

SHOULD THE AVERAGE PUPIL STUDY PIANOFORTE PLAYING.

R KROOK

A a mak from the heard in m the lips of parents will reare taking p n forte les ne is: "My aller formal firant no stated that he craft received nd to 1) and the other wasn't. But t the deaf persons are as few as the color-hand. Those w nr z tunes, and whose hands and brain more, finall, rul i tin in the great concert and

And to me may study planeforte playing at any direction to a valuable mental stimulus, and to rania he pain fire encourages concentration at the proper appreciate n of that which is the lest it nus 1 als) ar used, and he is desirous of his reat symplicate works rendered by a competion that their musual tasts will improve as well as

If only those who are uncommonly gifted they kn w that by patient and c ninu us effort whility. "The end just he the means," the gradually accumulating until it is comprehensive



The country boy who comes to the city to make his ardent admirer of Chopin the pianist, used to say: ortune usually does so with a lively hatred for his home-town." He has found it dull and stupid; he has

abulous rewards. It is only after the turmoil of many years of failure and success that he looks back to the amiliar landmarks-the old schoolhouse, the swimming-pool, a melonpatch of happy memories, and what not: and finds that they have been mellowed with the passage of time until they have become sanctified

Similarly, we of the present day look back at the romanticism of the thing of the intolerance of the coun-Wagner and his pastehoard dragons is "surely just a little outre," as is Schumann is slated for putting philosophy to music, and thereby making himself obscure and vague : Mendels because he is too clear, too precise of all this is doubtless that we are lived under their shadow too long.

It is the more surprising, therefore to find that Chopin has escaped this peculiar phase of human criticism. He is like Becthoven in that the further we get away from him the

closer he seems to us. We look over over and beyond the inflated grandeur of the Victorian age, and find in his heart-tearing restlessness the pathos and the poetry of our own chaotic day. Like the "home town" to the sophisticated "country boy," he has bethat Chopin stands in danger of hecoming the victim of "tradition." Every new planist that catches the ear of the public prides himself on knowing "how to play Chopin." In discussing this side of the pianistic art, Wanda Landowska, herself a great Chopin player, recently made an attempt to break through the maze of tradition in which the Polish genius is entangled, in order to find out how Chopin himself played his own music. Her article appeared in the Wiener Konsertschou and the following translation was taken from the London Musical Standard:

In the history of the interpretation of a masterwork tradition plays a very important role. A new composi-tion is "created" by different artists. One of these interpretations is surely the right one. The hest? No. not always. Rather that one which was made public the interpreter with the greatest reputation, who bequeathed his conception of the work to his punils and his pupils' pupils. Thus it was the case of Chopin. who was unfortunate in regard to his pupils, the most of whom died an early death, while the others were society needs at society people who did not practice music as a calling, or musicians who were not capable of rivaling Lists works as presented by the two masters named bave prevailed and become a "school." List, who was an

If Poland's great singer could rise from his grave volored all its hidden mysteries, and his eager young to bring to our ears his festival polonaises with their mind stretches forward to the starry lights of the great knightly qualities, his ballades in which sorrow/ul Daily he hears the endless trains rumbling on, phantoms in national costume defile past us, his on, laden with produce and merchandise for mys- mazurkas which picture before our eyes the happy and

"No one can play Chopin's compositions as he can."



CHOPIN PLAYING FOR GEORGE SAND, MENDELSSOHN AND HEINE,

for expression, he would certainly he received with I detected all distortion." And his friends, his pupils, embussate applaus. "How beautiful that is! How all agree in this, that he accented lightly, just as in conwhich portray his innermost life, his soul so crying out eautiful!" we would say; "but it is not the real, not the true Chopin.

It is an actual fact that the present-day interpretation of Chopin's works, because of a distorted romanticism and an acrobatic virtuosity, has absolutely departed eism and an acrobatic virtuosity, has absoultely departed from the intentions of the delicate, sensitive composer. I have often had opportunity to discuss with artists the statement: "If Chopin had been a well man, if he

had had muscular strength, he would have played a big tone like the rest of us." How do we know that he would? On what do such persons base their conclusions? For myself I am convinced of the opposite. When Prince Lichnowski offered to place at the disposal of Chopin, for his second Vienna concert, a piano with a fuller tone than the one used at the first concert. Chopin answered ironically: "Many thanks, but it is not the fault of the instrument. It is my style of laying; besides it pleases the ladies very well."

Chopin especially avoided instruments with too great power of tone. Most of the critics made the objection that he played with too small a tone, yet he made no efforts to correct this supposititious fault. It was far more his fundamental principle to avoid anything which could suggest a noisy effect.

"In the intimacy of the social circle," said Liszt. "Chopin could show himself, far more than before the

profoundly pure and dreamy. It was not necessary for him to confound or to startle."

These are not mere unauthentic anecdotes. One need only to turn to the memoirs of Chopin's friends and pupils, to read his letters, to find upon every page proofs of the detestation which he had of that brutal strength, of the repugnance which he showed to that mere rhetorical audacity, which many virtuosi consider indispensable.

He seats himself at the piano," writes Chopin, after a visit from his countryman, Sowinski, "strikes here and there, crosses his arms without knowing why, and pounds the poor innocent keys. He has enormous ingers made to hold a whip and drive a wagon somewhere in the Ukraine. If I had no notion of the mountebank style of this artist, I would have found it out at this moment. With stricken ears I walked to and fro in my room."

It, therefore, appears an error when many of us imagine that we give plastic shape to Chopin when we use our muscles. In art physical strength is a very relative idea. Athletes are not worth much in art. Mere breaking of piano keys is about as inconclusive a proof of beauty of interpretation as the brilliant illumination of many German restaurants is a guarantee of the quality of the cuisinc. Both have but one object,

to draw the public.

Muscular strength may be of use to pianists for a rious men and women, who have no part in his life the melancholy dances of the country people, and.

List rhapsody, but strong arms, which one allows experience—who are doing incredible things for above all, his nocurnes, his waltzes, his impromptus, to fall heavily on Chopin's poems, crush the arabsque and tear through the transparent

point lace of this ornamental fabric. at the same time making superficial the fundamental ideas.

"The ranter." says Nietzsche, "is not likely to entertain tender thoughts." This fits well the musical ranter who, in playing Chopin's works, follows an exaggerated fortissimo with an equally exaggerated pianissimo, and thereby makes brutal contrasts which are so completely

"Chopin's piano is so sensitive." relates Moscheles, "that it needs no powerful forte to realize an intended contrast." And Chopin's pupil, Gutmann, declares that the playing of his master was always very quiet, and that the incomparable poet of the pianoforte seldom had recourse to a fortissimo. Thus, in playing his Polonaise in A flat major, for example, he did not use that thunder-like power to which we are traditionally accustomed. Chopin began the celebrated passage in octaves quite pianwithout any very striking dynamic in crease. He especially avoided vociferous efforts and artistic fireworks.

"He hated all exaggerations," says his pupil, Friederich Streicher, "and

demanded that we always observe the strictest rhythm He detested all distortion." And his friends, his pupils. "I wish only to indicate, to suggest," said Chopin on

picture. Why should one always speak in a declamatory

"Chopin's aspect," Liszt says, "was so distinguished that one involuntarily treated him as if he were a prince. His appearance suggested a flower of wonderful splendor of color but of so fragrant and delicate a texture as to be torn apart by the slightest touch."

regard to this reserved character, this too proud hol-1-

ing alouf front others.

Chopin had no fancy for the romanticists, he liked neither Victor Hugo nor Berlior; Schubert was too popular. Mendelssehn too sweetly sentimental, and the lofty passion of Berthoven left him cold. His master was J. S. Bach-hefore every concert he shut himself up for a day and played the Wohltemperierte Klavier and his god was Mozart. "Play Mozart in memory of me" were his last words.

The end and aim of the study of thorough bass should be the honor of God and the recreation of the mind. Where these are not the moving springs there is no real music but a devilish jabbering and barrel-

The Home for Retired Music Teachers

An Interesting Description of the New Building Now Being Erected for the Presser Home for Retired Music Teachers in Germantown, Philadelphia, Pennsylvania

THE ETUDE has occasionally given short notices of the Presser Home for Retired Music Teachers, now located in Germantown, Philadelphia, Pa. We take was secured at 236 South Third street, Philadelphia, and through the music room surrounded by the porth one pleasure in giving our readers an outline of the origin one month later the Home for Retired Music Teachers may gain a beautiful vista straight from the main enand purpose of the Home and at the same time present had its actual beginning. This very comfortable dwellan idea of the building now being erected as it will be

It is needless to tell our readers that the founder. Mr. Theodore Presser, is also the founder of The ETUDE and the business which is associated with this magazine. He had long contemplated the idea of establishing a home for music teachers. The idea first took definite form in an address made before the Music Teachers' National Association at the convention held in Chicago in 1893, when the founder stated the need The increasing demands for admission made the erecfor such a home and advocated its establishment. His tion of a new home imperative, and ground was own experiences as a music teacher and later as a broken in September, 1913, for the new building.

publisher brought him in contact with thousands of teachers, and their needs were carefully studied. The founder had observed cases of very gifted musicians who had been brought to an unfortunate condi tion through the sweeping away of unwisely invested savings as well as those who through devotion to their educational work had failed to make provision for the inevitable wants of old age.

In 1899 the founder of the American home visited Milan, where is located the Casa di Riposo (House of Rest) founded by the great Italian composer, Verdi, and became more than ever convinced of the pressing necessity of a home for music teachers in America. The Verdi Home is open to musicians in all branches of music, and is not confined to music teachers alone. At the time of his visit, the home had 200 inmates and had been opened but a few

Upon returning to America, the founder immediately commenced preparations for the present home. He assumed the entire cost of building, furnishing and maintenance, and in addition has provided for the future existence of the home through an ample endowment in his will. The building, when complete, with grounds and furnishings, will represent an approximate amount of \$200,000. The site is sufficiently large to permit the erection of a building double the size of the home now being erected. This building will accommodate seventy-five guests, providing each one with a separate

The atmosphere of the "institution" has been avoided in every possible way. Nothing will be left undone to convey to the guests all the comfort, freedom and security that the word "retired" suggests. The home is a Home-welcome, cordial, and even luxurious. In a statement made some time since by the founder, the above subject was expressed in the following words:

"Men who have stood high in their profession and of feeling to accept charity, and I honor them for it. feet, the southern wing extending 90 feet and the But some recognition of their labors for music they northern wing 138 feet. The architectural beauty of ency will be left out."

In September, 1906, a substantial residence property ing house was occupied until July 11th, 1911, when the home was moved to the corner of Jefferson and Johnson streets in Germantown. Here, in one of the best sections of Philadelphia's beautiful suburbs, a house colonial white. The whole atmosphere is one of welwas procured surrounded by a delightful garden. In come, refinement and cheer. this very pleasant residence the guests of the home spent many delightful hours. This building will be tenanted until the one mentioned below is completed.



THE PRESSER HOME FOR RETIRED MUSIC TEACHERS

THE PERMANENT BUILDING.

As the new building will be completed during 1914 we will consider it in the following as though it were already standing

Few cdifices built for the purpose will compare with the elegant simplicity of the permanent building of the Home for Retired Music Teachers. While the home is located in a delightful suburban section of Germantown, near the site of the former temporary home at Johnson and Jefferson streets, it is conveniently near the railroad and street car lines by means which the heart of Philadelphia may be reached in a comparatively short time.

Germantown, with its constant historical reminders of our American Revolution, is copiously planted with trees, shrubs and flowers. It is an exceptionally healthy section. The home is situated upon a lot many times the size of the building and surrounded with rich

The building sets back 100 feet from Johnson street, won an honored name have too much spirit and delicacy On the main street the building has a frontage of 154 are entitled to, and provision for their old age is no the building is scarcely suggested in the engraving more than their just due. Those who enter the home presented herewith. It is three stories and basement knowledge it with thanks, and hope and before the home home and before the home home and before the home home. will be free and independent. The stigma of dependin height. The exterior is Indiana limestome and gray
done my duty and been useful to the world. brick, limestone being employed for the base columns, others do likewise.-HAYDN.

lines around the building, and the window frames, Walls, partitions and floors of concrete and tile make the edifice thoroughly modern in fire-proof construe

Sunlight and proper ventilation have been amply provided. Owing to the fact that the streets run northwest and southeast, practically every room will receive the southern breezes both winter and summer. Commodious porches on both the front and the back, together with provision for a future roof garden, make the outlook especially attractive

THE ATTRACTIVE INTERIOR.

Entering a vestibule of white marble one notes that the halls are wide, even spacious. The finishings are all in hard wood, the floors being quartered hard wood add an air of substantiality difficult to obtain otherwise.

The effective arrangement of the first floor makes provision for a colonial music room and library fin ished in white. The dining room is large and theery Here and there cosy fireplaces will be found. Looking trance to the gardens of the home in the rear. The commodious bedrooms on the second floor are finished in different woods to avoid monotony. Some are in mahogany, some in oak, some in chestnut and some in

PRACTICAL PROVISIONS

Convenience and comfort mark the arrangement of all the rooms. Electric lights are employed throughout although provision has been made for the use of gas in

case of emergency. Each room will have a fine reading light. The best modern system of hot water heating, insuring an even temperature all the time, has been installed. The equipment of the kitchen and laundry is thoroughly modern and hygienic. The bathrooms are fir ished in fine white marble and have solid china bath tubs.

The highest type of modern passenger elevator has been installed for the convenience of the guests One unique provision is that of rooms for practice purposes where the guests who so desire may eajoy their music study without re-

striction. On the third floor, one entire wing separated from the rest of the house has been devoted to of the home. Here we find a nurse's room, diet kitchen, adequate toilet facilities and every thing to lessen suffering and ad

ENTRANCE REQUIREMENTS.

An applicant must be at least sixty-five years of age and shall have followed the profession of a teacher of music in the United States for twenty-five years 25 a sole means of livelihood, and must at the time making application for admission be incapacitated active work of teaching. An admission fee of \$200 b charged, and if an inmate must leave for any cause the money will be refunded after deducting three dillars per week for board during residence at the Home Three months' probation is required from each appli-

cant, but the management reserves the right missal at any time if the person fails to keep the rate or proves objectionable to the household generally Everything, within reason, is provided for the comfort of each member of the family and the soliciting gifts, either personally or by letter, is forbidden.

There are a number of applications on the waiting list, pending the opening of the new Home. For further particulars, address Secretary

101 West Johnson Street. Germantown, Philadelphia, Pa

I know that God has appointed me a task.

The Etude Master Study Page

BACH'S PERIOD.

PLUNDER and bloodshed for a third of a century now passes down in history under the glorified title of the "Thirty Years' War." Perpetrated the name of religion, but carried on with barcrities unlimited, this long succession of battles moved over Germany like some frightful catalysin, leaving in its track poverty, misery and despair. The peaceful art suffered most and the conditions of the art workers were desperate. For years thereafter musicians fared miserably. One Heinrich Bach, for estance, was reduced to such extremes that he was obliged to petition for help, exclaiming, "I know not where to find bread for mysclf and my young family. Despite this and other cases of poverty and affliction he family of Bach survived to produce wonderful

A REMARKABLE FAMILY,

BACH'S BIRTH.

Devastating wars and widespread plagues prove a erious strain upon a race. The strong go down in battle and the weak perish in disease. It sometimes takes a generation of a family to regain its grasp pon the best in life after the death-dealing blows of tiles and epidemics. The peaceful calling of the Bach mily, the healthful surrounding of Wechmar, Arnadt, Erfurt and Eisenach had much to do with the rdy virility of the Bach family. Hans Bach son o t was known as Der Spielman (The Player) and a kind of touring violin virtuoso of his day. His Christoph was the court musician of Eisenach wrote many effective organ pieces in the style of time. His son Johann Ambrosius was a fine or anusical art, Johann Sebastian Bach. Johann Sebastian ach was born at Eisenach, March 21st, 1685. The use in which he was born is still standing under the adow of one of the most romantic mediaval castle Germany, Die Wartburg. Bach's mother was Eliza th Lämmerhirt, the daughter of a furrier. His father as the Court and Town musician of Eisenach



1685-THE REAL BACH-1750

BACH'S EARLY YEARS.

BACH'S REGULAR ADVANCEMENT

One year later Bach went to Weimar as court organist and Kammermu iku. This appointment is generally considered the end of his period of study since he ommenced at once and we are not surprised that in a and Halle and Carlshad. Upon one occasion in Drusden hand, to a keyboard duel. Marchand accepted, but in play. When the time for the duel came, Mar hand,

1717 Both was called to C then by Prince Lace-16, had. Upon the return in 1720 he was shocked to

w making immension cost in hily parated ports of Europe. Back naturally wanted to met hun and it is said that the public was account have them Tech m. two attempts to meet 11-mel (1719 and

went to an unknown applicant who actually pand 4000

THE THOMASSCHULE.

thool and once a wick the bills was a second of the



was very strict. The boys were obliged to rise at five pupils were his own sons, notably Carl Philipp Emanuel Bach. Although little known today, such men as in the morning and retire at eight in the evening.

The manner in which Bach received his income at this time was very interesting. His salary was comparatively small, amounting to 100 thalers, but he received in addition free rental, and various perquisites such as 13 thalers and 3 grosschen for wood and lights, contributions from different foundations or endowment funds, an annual allowance of 16 bushels of corn (wheat?) 2 cords of firelogs, and last of all two measures of wine at Easter, Whitsuntide and Christmas, provided through the munificence of the church. In addition, the school fees amounted to something. Twice a week eight of the boys ran around town with collection boxes receiving small donations. In this way Bach's income averaged some 700 thalers.

BACH'S HAPPY HOME LIFE.

While in Lelpsic, Bach had much time for composition ignorant laymen continually bothered him with stupid criticisms so that at one time he felt that he would be obliged to leave the city for which he was doing so much. Bach was mean. After the death or his network per set the new of some one to look after his growing family, and failing his of some one to look after his growing family, and failing his period of the set of the set

BACH'S VISIT TO FREDERICK THE GREAT.

Honors came fast to Bach in his later years. In 1736, the honorary appointment of Hof-Componist was given him by the Elector of Saxony. In 1747 Frederick the Great informed Bach's son Emanuel, then a cembalist (equivalent to conductor) of the court orchestra, that his imperial majesty would receive Bach at the Palace in Berlin. Bach accepted, and his visit to Berlin was made an event. He played upon all the pianos and organs at Potsdam much to the delight of the king. He also improvised a six part fugue upon themes selected by himself and after his departure wrote out one of his improvisations from memory and dedicated it to the king.

BACH'S BLINDNESS.

English occulist performed an operation upon him but ing, which overcame Leipsic in the time of Bach. brought no satisfactory results. It will be remembered The five Passions, including the immortal St. John a sickness of ten days. On his deathbed he dictated a of his great contribution to vocal musical art. choral, Ver deinen Thron tret ich hiermit. His death Of his remarkable works for the organ the most was widely mourned. The happy family broke up noted are his great fugues, for all time the models of shortly thereafter. His wife, despite the apparent suc- this style of composition. Six Concertos and two overcess of her sons, was forced to accept alms and was tures comprise his orchestral works. It seems well buried in a pauper's grave.

BACH AS A PERFORMER.

BACH AS A PERFORMEN.

Enough has been said in the foregoing to indicate that Bach as

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BACH AS A CONDUCTOR.

in Bach's time playing and con-

BACH AS A TEACHER.

If Bach ever suffered from lack of pupils he had but to cast around in his own voluminous family for another. Without question Bach's most celebrated

Agricola, Kirnberger, Goldberg, Krebs and Abt Vogler, all of whom considered themselves disciples of Bach, were famed in their time. Bach showed his greatness in his patience. He never considered himself above small things. At first it was his custom to give only exercises in touch, in fingering, and in making the movement of each finger wholly independent. He was fond of writing pieces embodying the technical difficulty upon which the pupil was working. He also sought to establish equality in the proficiency of the hand. Whatever the right hand did the left hand was obliged to do. He was fond of saying, "Anyone who works as hard as I do may do as well as I do." It is well known that he wrote a kind of instruction book or course for his son, Wilhelm Friedmann Bach, (Clavier Büchlein), which was never published for popular sale. One notable feature of this book is the attention given to ornaments and scale passages and also the fact that an opportunity was afforded for the son to compose and insert some pieces of his own as he went along. Bach's Inventions were written mainly with an educational object. Bach insisted upon his pupils being equally familiar with all of the keys, rather than with a few. His Fortyeight Preludes and Fugues were written to comprehend

BACH'S PERSONALITY AND APPEARANCE.

BACH'S PERSONALITY AND APPEARANCE.
Altogether, Bach was a very unusual man apart from his great musical talents. His disposition was kindly, yet prices to the control of the prices and the control of the prices have could not be called narrow. He loved to travel but rarely vestured very far from his home. He was been controlled to the control of the

BACH'S COMPOSITIONS.

A space equal to the entire length of this biography would scarcely be adequate to accommodate a complete catalogue of all of Bach's works. First in consequence, considered numerically, are the great number of Cantatas, of which there are five complete sets for every Sunday and feast day in the year. In addition there When Bach was 64, his eyes commenced to fail. are other cantatas both sacred and secular and even Overuse since childhood had stolen his vision. An comic. One had to do with the craze for coffee drink-

that Handel was also afflicted by blindness. In 1750 and St. Matthew, The Christmas Oratorio, the Mass Bach's eyesight came back to him for a very few hours in B Minor, two Magnificats, several fine eight-part after which he was seized with apoplexy and died after motets and many other voice works give some idea

nigh useless to touch upon his compositions for the

MORNING PRAYERS IN THE BACH FAMILY

fugues, concertos, suites, toccatas, preludes, fantasias partitas, sonatas are a treasure mine which in man compositions and because the style in which they a written has in a measure lost favor with many me sicians who clamor for nothing but Schumann, Choppe Mendelssohn and Liszt.

Composer, conductor, teacher, organist, planist, selon musical scientist, Bach was one of the most versulte of musical state. When he felt the need for all lastrosers are the constructed it. He was very much latered processes through which music market processes through which music market in the meabact processes through which music market in the meabact stabilishing the equal tempered system of tuning in safetiments was mountement system of tuning in

came musicians. Bach's second wife was the mother of thirteen of his children, six of whom were sons. (these Johann Christoph Friedrich and Johann Christian also became known in the musical world, Wilhelm Friedmann was described as the greatest organist in Germany after his father. For a time he lived in Halle and was known as the "Halle Bach." He was improvi dent and died a drunkard in Berlin. Karl Philio Emanuel, known as the "Berlin" Bach, was conceded to he the greatest theorist of his time and was a compose of very great ability. His only teacher in music a his great father. Johann Gottfried Bernhard Rach wa the organist at Muhlhausen for some time but did no equal his brothers in his musical ability. Johann Chris toph Friedrich, known as the "Buckeburger" Bach, was Had it not have been for the great talents of Kar Emanuel he might have ranked as the greatest Bach's sons. Johann Christian, known as the "Milan ese" Bach, was for a long time organist of the Cathe dral in Milan. Later he went to London, where he die He was a prolific composer with tendencies leading hir to follow the more or less frivolous Italian style. of Bach's eight daughters died young except th None showed pronounced musical talent. All of Bach's famous sons were given a broad general education, som spending years at the University of Leipsic.

A DACIT DROCDAM

						Grad
1. Fugue	in C	Minor (Piano!			
2. My H	eart E	rer Fall	hful (Medium	Voice)	!
3. Garot		Bourre				

. Who were Bach's teacht

6. Describe Bach's home

8. Give an account of Back ability as a composer-a teacher

mous sons?

Naturally an enormous auni-books have been written about but of these the best are ungue-tibly the manumental web-

cembalo, spinet, clavichord, violin, 'cello, etc. The

BACH'S VERSATILITY

Bach's first wife was the mother of seven of h children, three of whom, Wilhelm Friedmann, Kar Philipp Emanuel and Johann Gottfried Bernhard be

4. Leare in G (Third Violencile Suite)
5. Mitte Preduct in C Minor (Viano)
6. Garotte in G Minor
7. Garotte in G Minor
8. Garotte in



hold prior to going to Leips

7. Tell of Bach's famous to Frederick the Great.

9. Describe Bach's appearant 10. Who were Bach's most

BOOKS ABOUT BACH.

Mendelssohn's Rondo Capriccioso

An Analytical Piano Lesson

By the Eminent English Pianist

KATHARINE GOODSON

could be more appropriate than the doing of it up here in the work under consideration was probably written about 1824. the so-called Hohbuhl Pavilion at Interlaken, where, before my though the original manuscript only bears the date of the mouth. eyes, is a tablet inscribed to the memory of Mendelssohn, enu- At any rate, the composer considered it important enough to merating his several stays in this exquisite spot between the give it an opus number all to itself. years 1832 and 1847, the last being only shortly before his death in that year.

To be born with a silver spoon in one's mouth, as the say-

whose names are as familiar in this twentieth century as is that of this famous musician. In using the word "fortunate," it is perhaps doubtful if the affluence, comfort, and generally peaceful environment which surrounded Mendelssohn from the day of his birth. were altogether the best for the development of those deeper emotions of which it was hardly his lot to plumb the depths. It came far more naturally to him-especially in the earlier years of a remarkably short life-to give expression to the lighter and happier side of things, skirting the hill-tops, or resting in the valleys, but seldom if ever descending into the abyss. Heavy care and poignant suffering were almost unknown quantities in Mendelssohn's life, if we except certain specific events such as the death of his beloved sister a year or two only before his own end. The remarkable talent which he showed at a very early age could hardly have been fostered with greater care or judgment than that exercised by his parents. Mendelssohn was a very

the strictness of his early training and to the discipline of his effective foil to the spirited brightness of the following movehome life as a lad. Added to a solid education, backed by the ment, into which indeed it leads very naturally. many people of note were constant visitors, it is hardly surpris- of the accompaniment to the nationly at A, should nevertially ing that the boy should have developed quickly, and under such be played with color, special attention being given to ing that the boy should have developed quickly, and under such the boy should have developed quickly, and under such the boy should have developed quickly, and under such the boy should have developed quickly, and under such the boy should have developed quickly, and under such that the boy should have developed quickly, and under such that the boy should have developed quickly, and under such that the boy should have developed quickly, and under such that the boy should have developed quickly, and under such that the boy should have developed quickly, and under such that the boy should have developed quickly, and under such that the boy should have developed quickly, and under such that the boy should have developed quickly, and under such that the boy should have developed quickly and the boy should have developed brightness were the keynotes of his youth, if not of his whole do on the fourth heat of this har. The letter A. l. (life, for it was not until 1841, six years before his death, that the worries and troubles of his official life-in connection with short introduction

his Directorship of the Academy of Arts in Berlin-commenced. compositions should be conceived in a year or impanies and containing a few effects of inodulation which gives usine well-brightness, and it was during this early period that this Rondo Capriccioso was written. It was a time when Mendelssohn was come writer to the scheme full of high spirits and fun, and this was all very aptly illustrated in the many very successful movements which he wrote detta on a dominant pedal point. in the Scherzo form, from the Scherzo in the early R minor Quartet to that brilliant example in the cete, op. 20. The sustained accompaniment in the left hand, like the signs of an in 1825, surely a marvelous accomplishment for a votath of sixin 1825, surely a marvelous accomplishment tot a year of an observable accompanient of the state teen. There certainly have been very tew composes who does with the broad and melodious, not hurried; at (2), on the marking written a work at sixteen years of age, which shows such the broad and melodious, not hurried; at (2), on the marking written a work at sixteen years of age. written a work at sixteen years of age, which shows such a masterly treatment and which, even when performed today, enindustrip treatment and which, even when performed sound be given to avoid menotons of color and the rescende in de-joys so much popularity; for even if the method of it may sound be given to avoid menotons of color and the rescende in de-

7 HILE there has been some delay in my being able to somewhat formal in these modern times, nothing can hinder the find the necessary time to write this analytical les- effect of its healthiness, good spirits, and spontaneity. In these son on Mendelssohn's famous work, certainly nothing early years many of the compositions were for the plano, and

MEANING AND CHARACTER OF THE RONDO.

The word Rondo explains itself, for it is simply the Italian ing is, has not been the fortunate lot of many of the composers word meaning a Round; the musical signification being a piece

in which the principal subject returns again and again after one two, or more contrasted episodes. In the earliest days of the adoption of the Rondo of the Rondo often returned-after the intervening episodes-almost exactly in its original guise (as, for example, in several of Haydn's Quarter and Symphonies), but as the form developed, composers enlarged their scheme, until, at the pre ent day the theme will be found, nearly always, to return in another garb; the more modern treatment certainly makes for much increased interest. As we shall shorth see. Mendelssohn adopted in this early which is only what might be expected from a lad of fifteen or sixteen, who was relying on the model of his for

THE GENERAL STRUCTURE

The Rondo is prefaced by a short of only twenty-six bar, in E major: this, while being a complete linle piece in it elf except that the final cadence

FELIX MENDELSSORN BARTHOLDY his last illness, and this was, no doubt, a habit largely due to only comes with the first chord of the Rondo itself—acts as an

The opening three bars, while serving to indicate the restlim

A. The commencement of the melodious eight-bar them

It was therefore very natural that nearly all the earlier which is composed of two very insule four-har actions. B. TI commencement of the tellars of episodical matter

C. The return to the subject-matter in the form of a Co-

Treating these sections in detail, the theme at A. while A. should nevertheless be sung with rather fuller tone than the

Andante M. M. D=112 RONDO CAPRICCIOSO

following bar should be full, without rising to an f, on the G (8) is persistently carried on giving continuity to the whole very melodious example of a very simple thing.

figure, which, like (a)



to the end of the end Introduction.



memorized, so as to be able to hear them without actually playing them. A climax is reached at the #, which is followed immediately by (6), similarly treated as before, but with a slight harmonic difference so as to come to the dominant pedal-point on the sixfour chord at C. Here we have the return of the subject in a fragmentary form, similarly harmonized as at the beginning. It may be noticed that whereas at A the theme commenced at the third beat of the bar, at C it commences on the first beat; one cannot but feel instinctively that the latter is more natural, and that Mendelssohn, in this case, as in several others, only began the melody on the third beat at A for the somewhat academic and artificial reason of wanting to make his cadence (at B) come on the first beat of the bar. In the last half-bar of the Introduction, at (7), commencing with the note A the notes should be slightly separated, but not played staccato. The pause on the final note should not be made longer than sufficient to lead naturally into the Rondo.



MISS GOODSON IN HER LONDON STUDIO

The construction of this movement is so extremely simple. that the following sections will make it quite clear;

- D. First Subject
- E. First Episode in relative major.
- F. Bridge passage, leading to G. Re-entry of First Subject.
- H. Return of first episode curtailed, in 100ic major,
- I. Ornamental Episode in tonic major.
- J. Return to bridge-passage in tonic major, leading again to first subject in original kev.
- K. Short Coda of brilliant character.

It will at once be seen that the first subject of eight bars is simply four bars repeated, ending on the dominant, bars nine and ten are merely a repetition of bars seven and eight, one tone lower, and the eleventh har is again the same as seven and nine, only again one tone lower; this should be

carefully noted when memorizing, as it is only a transposition of actual notes. The figure



alharme Goodson

sharp; the modulation here (3) through the relative minor to section; a return is made to the subject, which is repeated note the dominant of the key (5) should here be noticed as being a for note, until four bars before E where a slight modification is made to introduce the first episode in G major. Up to this Coming to B there is a slightly agitato feeling in the new point, the touch should be as bright and sparkling as possible what the Germans call "spitzig", i. c., pointed, and great care should be taken that the constantly recurring figure (8) should be very clear in the left hand in imitation of the right. The left hand, at (9), should be as staccato as possible, and the whole should be played with extremely little pedal.

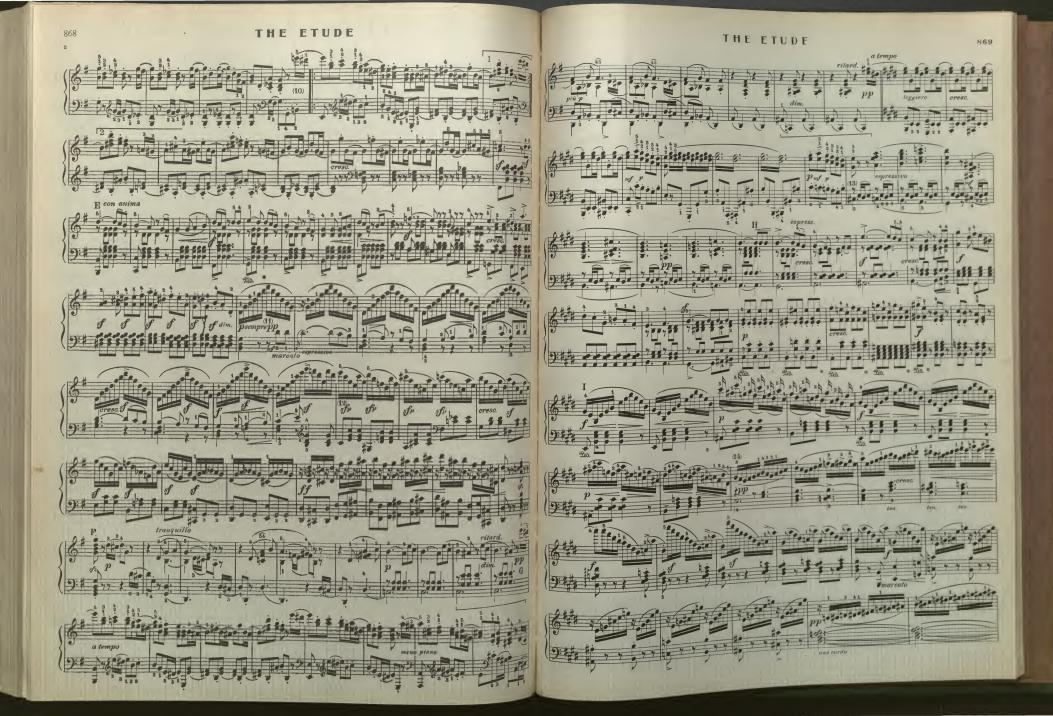
Coming to E, the first episode, we have a very simple eight-This should be played with a little more movement, the first bar melody, with harmony equally simple, followed by a fourreal f coming on the chord of C major. At (6), the figure bar extension with passing modulations into A minor and E quoted above appears and remains an important feature almost minor, returning at (11) to the melody in the left hand, with decorative arpeggio accompaniment; care should be taken here In this passage, the pedal re- that the rapid arpeggio playing in the right hand does not disquires careful treatment; it should turb the smoothness of the Cantilena in the left hand. This is be raised just before striking the a regular eight-bar repetition of the melody and is succeeded at first octave E in the left hand, and (12) by an ornamental passage which is a continuation of the put down again immediately after the figure in the last half of the previous bar. \ brilliant octave second octave E has been struck; in passage (arm octaves) # brings us to F. This is a bridge pasthis manner a clear staccato for the sage consisting of the prominent figure of the first three notes first octave is obtained, as is necessary. of the first theme accompanying a new subject of a fragmentary The simple modulations commencing at character, and leading in ten bars to G, the re-entry of the sub-B should be carefully studied and ject, a slight curtailment of which brings us to the transposition

in the tonic major of the passage at (9). At (13), however, appears a slight change, retaining always the prominent figure so as

to lead directly to H. C ... i. c., the return, in the tonic major, to

the first Episode which now appears in an altered and shortened form, passing to an entirely new and decorative episode in the same key I. This Episode is musically perhaps the least interesting portion of this bright work, and the player should give careful attention to the alternating f and p at each alternate two bars, as also to the ph at (14) with the succeeding gradual crescendo to f, for neglect of these can only produce monotony of effect. From the f, the following passage to poco rit., requires the utmost brilliance. A repetition follows pp leggiero, and this marking should be given special attention, in order to create variety from the previous rendering of this purely ornamental material at I. Apart

from its musical value, this whole passage (from I to J) presents a valuable study to the student in technique and variety of tonecolor, the same style of phrase being played first f and then f. and requiring the art of listening by the performer to avoid monotony to the hearer. At I the bridge-passage which appeared at F in the relative major will now be readily recognized in the tonic major, leading to the final repetition of the first subject in its original key of G minor, not, however, quite in its original form, though strictly adhering to the material. After sixteen bars comes a full close in E minor, this close being enforced, so to speak, by a four-bars continuation, on the tonic chord, of the opening figure. The last two bars, poco rit., lead to K, a short and brilliant Coda, a somewhat ordinary broken double-octave passage, having no connection thematically with the piece, but serving at least to bring it to an effective conclusion, which, after all, is an important matter, and when it is accomplished, the means-if somewhat formal, as in this casemay be said to justify the end.







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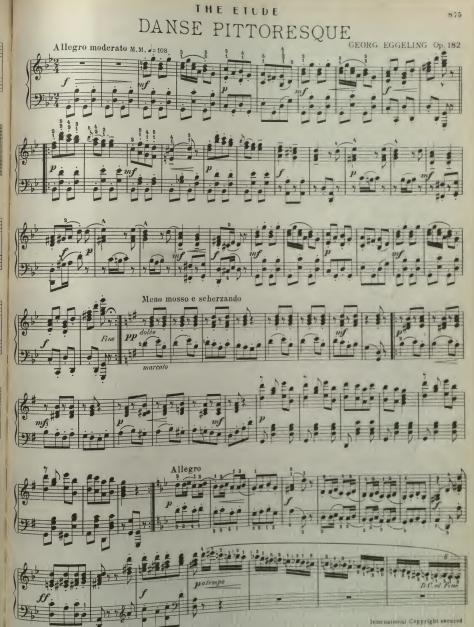


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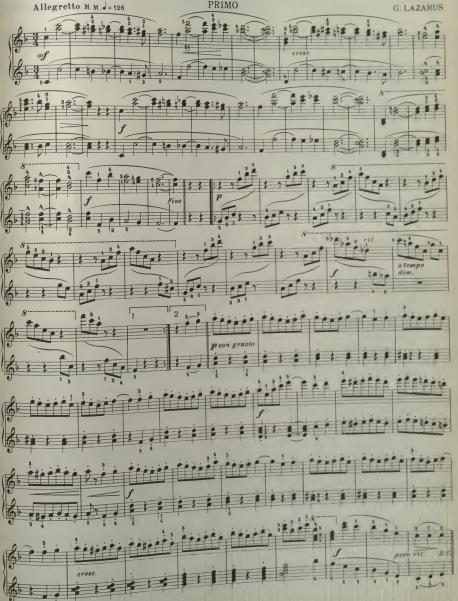
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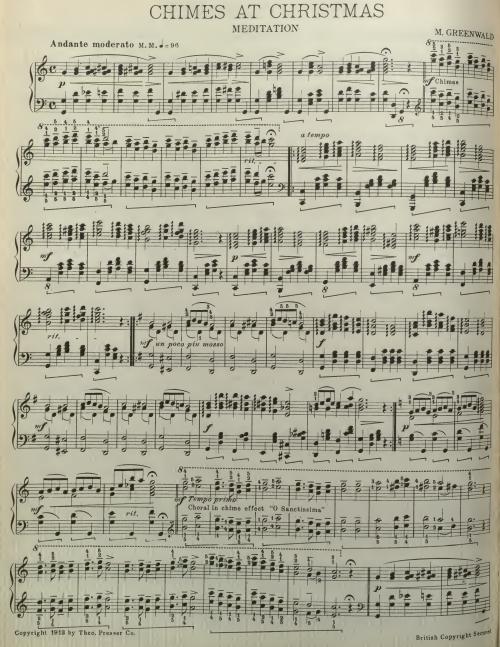


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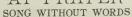








AT PRAYER







THE ETUDE

COME PLAY WITH US



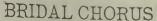
THOSE BELLS SO SOFTLY PEALING



















INDIAN SUITE.

DESCRIPTIVE NOTES.

BY THURLOW LIEURANCE.

No. 1. "LOVE SONG"

THIS song was sung for me by Wm. Sylvester, a ros Ventres Indian, from Ft. Berthold, Montana. It as composed by a Sioux who was in love with the same Indian maiden. The text was in the Sioux dia-lect, and translated means, "I Want You All the Day." This should be played slowly and in a very plaintive manner. It is one of the Indian songs that recorded with perfect intervals. The singer is an educated Indian, a fair musician, with a splendid voice. The shonograph recorded this song in F minor. I transposed it to E minor so as to be in accord with the ther numbers in this suite.

No. 2. "Love Song"

Another song by Wm. Sylvester, his own love song. Ie used the Sioux dialect because he did not wish his wn tribal friends to recognize the song, i. e., the blonographic record, should it ever be played in pubic. When I recorded this I promised him that it would never be played in the presence of his friends. would never be played in the presence of his triends.

In the left hand the octaves should suggest the driums practice. Pieces of this type must be played with the left hand the octaves should suggest the driums most automatic precision. Played the mode most automatic precision. tom toms. The triplets in the treble being characeristic of the Indian yell, are inserted for effect only, as the love song has no drum or other grotesque mannerisms associated with it. Play in moderate empo, counting six in the measure.

No. 3. "TOBACCO DANCE SONG"

The tobacco dance is a religious ceremony of the Crow Indians. Tobacco is burned as an incense during the prayers and dancing. Count two in the measure. and play the octaves to suggest the drums, not loud or boisterous. This song was recorded on the Crow servation at the Reno Lodge, just below the Custer attlefield during the Indian dances at Christmas time.

No. 4. "WAR DANCE SONG"

No. 4 is a war dance song often heard. Its origin is unknown to me, as I have heard it many times in different tribes. The sixteenth notes represent the subtratory tones of the singer. He sings ribrato and arrangements and accents the first of each measure with oice. The drums heat eighths in fast tempo. Certain members of the tribe give a yell of some significance on the first eighth of each measure.

Note.—The intermezzo is not Indian and is only intended to link together the several numbers of the suite. I restrained from too much elaboration.

RONDO CAPRICCIOSO-F, MENDELSSOHN. An able analysis of this standard repertoire piece. Madame Katharine Goodson, will be found in anher department of this issue. Rondo Capricci so ther department of this issue. Rondo Capricivian should be studied by very piano studient sufficiently defraced by the studied by very piano studient sufficiently defraced being eight in the best per of this refined and delicate type require a technical mastery somewhat beyond the grade in which they would ordinarily be classified. Some catalogs give this piece of the student to be well on in the Seventh Grade VII, but before taking it up it would be considered with the student to be well on in the Seventh Grade vII, but hefore taking it up it would be considered with and to have developed a light and facility of the student to be well on in the Seventh Grade via the student to be well on in the Seventh Grade VII. echnical work and to have developed a light and facile

MARCHE HONGROISE-H. KOWALSKI. Marche Hongroise, also known by the title Salut Pesth, is a standard concert or exhibition piece, out the best of its type. It gains its title from the charter of its first them. er of its first theme and its general rhythmical style both these respects it is similar to the celebrated ungarion Rakoczy March. It will afford splendid ady in octave work and chords. We would class his

CHIMES AT CHRISTMAS-M. GREENWALD. This new drawing-room piece by a well-known writer, introduces the popular device of imitating the chiming of bells. The method employed may seem dissonant at first hut the notes given are merely a reproduction of the series of over-tones as thr wn ff by the alls advanced Third Grade piece.

DANSE PITTORESQUE-G. ELG ILING. Danse Pittorsque is a pleasing bit of modern characteristic writing. It is in the style of a piece of hallet music and it should be rendered with strong dynamic contrasts and in the orchestral style. The will make a good Fourth Grade recital piece

Under the Williams is a graceful drawing-repiece of the reverse type. It is an exceedingly written example of this style of emposition and it is particularly effective in the middle section. The entire

ROCKY BROOKLET-W T WETTACH This is a very useful teaching to be which at the same time will prove ple sink to the street. It af fords particularly good practice in -e of the me

This is a graceful drawing room pice with considerable variety in thematic material. For teaching purposes this composition will prove reluable as a study

RAINBOW CHASE-SADYE SEWELL

This is an easy teaching piece with thouse all prove attractive as a rectal number. The running passages in sixtxeenth notes will aff and valuable fin e

THE DREAM DANCE C & SPAULDI G specially those while have according to see The

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THE REAL PROPERTY OF THE PARTY Well Known Composers of To-day



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INDIAN SUITE. DESCRIPTIVE NOTES,

BY THURLOW LIEURANCE.

No. 1. "LOVE SONG" (Sioux).

This song was sung for me by Wm. Sylvester, a Gros Ventres Indian, from Ft. Berthold, Montana. It was composed by a Sioux who was in love with the same Indian maiden. The text was in the Sioux dia-lect, and translated means. "I Want You All the Day." This should be played slowly and in a very plaintive manner. It is one of the Indian songs that recorded with perfect intervals. The singer is an educated ladian, a fair musician, with a splendid voice. The phonograph recorded this song in F minor. I transused it to E minor so as to be in accord with the other numbers in this suite.

No. 2. "Love Song" (Gros Ventres).

Another song by Wm. Sylvester, his own love song. He used the Sioux dialect because he did not wish his wn tribal friends to recognize the song, i. c., the phonographic record, should it ever be played in public. When I recorded this I promised him that it would never be played in the presence of his friends. In the left hand the octaves should suggest the drums or tom toms. The triplets in the treble being characteristic of the Indian yell, are inserted for effect only, as the love song has no drum or other grotesque mannerisms associated with it. Play in moderate tempo, counting six in the measure.

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Note.-The intermesco is not Indian and is only tended to link together the several numbers of the suite. I restrained from too much elaboration.

RONDO CAPRICCIOSO-F, MENDELSSOHN. An able analysis of this standard repertoire piece,
Madame Katharine Goodson, will be found in anther department of this issue. Rondo Capriceioso
under sufficiently. bould be studied by every piano student sufficiently hould be borne in mind that pieces of this refined and delicate type require a technical mastery somehar beyond the grade in which they would ordi-arily be classified. Some catalogs give this piece in trade VI. brade VI, but before taking it up it would be best or the student to be well on in the Seventh Grade schnigal well and facility of the student to be well on in the Seventh Grade schnigal well and facility of the student of the stud chinical work and to have developed a light and facile

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CHIMES AT CHRISTMAS-M. GREENWALD. This new drawing-room piece by a well-known writer introduces the popular device of imitating the cluming of bells. The method employed may seem dissonant at first but the notes given are merely a reproduction of the series of over-tones as thrown off by the hells themselves. In the bell imitations each shard should be slightly emphasized and the pedal used as marked. An advanced Third Grade piece.

DANSE PITTORESQUE-G. EGGELING. Danse Pittoresque is a pleasing bit of modern char acteristic writing. It is in the stale of a piece of ballet music and it should be rendered with strong dynamic contrasts and in the orchestral style. This will make a good Fourth Grade recital piece.

UNDER THE WILLOWS-CHARLES LINDSAY Under the Willows is a graceful drawing-ro as piece of the reverie type. It is an exceedingly well written example of this style of composition and it is particularly effective in the middle section. The entire piece is rather easy to play and should be classed in

ROCKY BROOKLET-W. T WETTACH This is a very useful teaching piece which at the same time will prove pleasing to the student. It af fords particularly good practice in some of the more familiar arpeggio work, also good chord practice. The number may be used well along in Third Grade work.

This is a graceful drawing room piece with considerable variety in thematic material. For teaching purposes this composition will prove valuable as a study n style and expression and also in certain conventional

RAINBOW CHASE-SADYE SEWELL This is an easy teaching piece which should also prove attractive as a recital number. The running passages in sixtxeenth notes will afford valuable fuger practice. Pieces of this type must be played with a most automatic precision. Rainbook Chase his mulwa

should be played in the organ style. In fact this piec and r lift to to en unit mont of local would make a very good organ number.

THE DREAM HANGE G. L. SPAULDING Mr. Spaulding exects in First brade teaching processorically those which have according texts. The

Valse Espande in Cortic Larrier in 1/1/2 Wiltz 1/1/2 and Switzer in due number which does not come in 1/1/2 will read to 1/2/2 with 1/2/2 found Mr. 1.1 in Drube in 1/2/2 with 1/2/2 will read to 1/2/2 with 1/2/2 will read to 1/2/2 with 1/2/2 w rhythms in the Spanish stee for alway intractional Mr. Lazarus has succeeded in construct a brilliant and entertaining composit on in the second Tree. style is similar to that employed by Marki wiki, in lar

THE VIOLIN NUMBERS

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by Williams, but his been easy in Learning The Arrangement of the Bridge Learning Laboratory arise for cashing and sanot F. P. Albert and an exclusive cash in the Sanota Learning Control of the Sanota Learning Control

THE PROPERTY OF THE PARTY OF TH Well Known Composers of To-day



CHARLES WHINEY COME a bent in Buckgort Mainr, Decimber 25, 1850. A section of the parents removed to Periland in the case star when he received in 1 of 1 u ical instruction. He father died in 1872 and foils years later he was taken in moch in 1822 and for years neer the was cased in an order on account of definite health and with his order pen (we) far on the Pacif (a.e.) While of the control of the most detail in the most detail in the most detail of the control of AT PRAYER—F G RATHAUN, ofter women by malery con an with the ball of A Third Grade piece of quant distributional type where the given by consent low-err Mrs. The consent low-err Mrs.

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PLAYING WITH KATTY-D RUNAUE



The Teachers' Round Table

For many years This Everse has expressly supported the interesting department because we know that there are times when the averages teacher that it was expected and experienced authority for help upon important problems. This department is designed to help the teacher than the contraction of the

SEXTOLETS.

91s there any definite rule for distinguishing xtolets from double triplets? For example, are to groups in Mozart's Fantante, No. 2 in C minor, be played as sextolets? Similarly in MacDowell's D. 31, No. 2. The context is not always a safe

Only that you thoroughly understand notation. Whether a sextolet may be divided by two or three is puzzling to many students at first. Lest there be any of our readers who do not understand them, they may be printed as follows:



The first is divided into three parts, and its equiva-The first is divided into three parts, and its equiva-lent to a triplet of eighth notes; the second is divided

2. Some teachers increase the span of their pupils hands by having them wear corks between the fingers into two parts and is equivalent to two eighth notes. Even though the context may not always be a safe guide, it is the only one you may have. To quote the first measure of the passage from Mozart you mention: may be that you are naturally small in stature and



You will note that the first group might be ambiguous because of the six notes against one eighth note. In the second, however, the bass starts out with a triplet, which would make a natural division in the right hand to correspond with it, and it is at once followed by four notes in the bass against three in the right hand. The whole group, however, is played with such speed that the bass amounts to an upward rush in which no rhythmical division can be discerned. The third beat of the measure might cause some ambiguity, but it is at once settled by the fourth beat in which there is plainly a division of one note in the bass against triplets in the treble. If you will follow along through the remainder of the passage, you to this you would better consult a specialist. will find that the entire spirit of it is fully in accord with the figuring of this first measure,

In the MacDowell piece there is no question. The division is settled by the time signature at the beginning. The first measure is as follows:



As written, it looks to the eye as if there were four triplets in the measure. This notation, however, only indicates the manner of playing, the division between the two hands, the right hand taking the first group and the left hand the second. The rhythmical division is three times two just as if played by one hand. Your time signature is 6-8 to the measure, world's markets where such things are disposed of, and

which makes six beats with two sixteenth notes on each beat. If you played triplets, you would only count four to the measure. In this piece there is no determining factor necessary except arithmetic

A DIFFICULT QUESTION.

"1. As I have been playing eight years and am considered a good player I should like to know what books and pleces I should be using?
"2. I am an advanced pupil but am bindered by a hand so small I can scarcely reach an octave. Is there any way of remedying this?" F. E. W.

1. It is impossible to answer your first question as no practical data is furnished. If you have been working and practicing diligently and intelligently under proper guidance for eight years you should be playing Bach, Beethoven, Liszt, Schumann, Debussy, Raval. Chopin and others of the greatest composers, and their most difficult compositions at that.

for an hour or so daily. Use corks that stretch the fingers slightly, but do not wear them too long at a therefore your hand is as large as Nature ever intended it should be. If so you may be obliged to get along with it as it is. The exercises to remedy this difficulty given in Mastering the Scales and Arpeggios ave been found useful in practical teaching.

TIRED BONES.

"I. What should be done with a pupil who, after practiding a short time, feels tired and sore in the bones on either side of the write. The pupil, I am position is correct in necordance with the Lecture of the control of the contro

1. If, as you maintain, your pupil plays with hands in an absolutely free and correct position, and correct action, I should say that he was more in need of advice from an expert surgeon, especially if the fatigue is really in the bones. You would better examine closely and determine whether or not the fatigue is not muscular or nervous. When the nerves are affected pain results from the slightest effort, and is often severe. The fact that the pain scems to be in the bones make it likely that the affection is one of the nerves. In regard

2. I know no reason why a person of seventeen, who has been practicing since the age of thirteen and who is willing to devote himself with whole-souled energy to the cultivation of the art of piano playing for an indefinite number of years, should not be able to acquire note. Of course it is impossible to predicate the amount of musical temperament your pupil may show, not knowing anything as to his present ability along interpretative lines. If he has been playing since the age of thirteen, however, his hands and fingers should be in a supple condition. Even though his progress has not been so great as that of many who have been working during the same years, yet if his hands are in pliable condition, and he can now devote six hours daily to his music. I see no reason why he should not make very rapid advancement. The fame that he may acquire will be largely a matter of individual temperament, and the shrewdness he manifests in the management of his affairs. To-day something is necessary besides the ability to sing or play. This ability has become a commercial product, and must be in the

handled with discernment and discretion. As to the virtuoso pianists who began their study at maturity, 1 am unable to name any, as all of those I have in mind began very early. Possibly some of our readers can give us some examples that will answer your question,

ACCOMPANYING MALE VOICES.

"I, in music written for men's votces on teaor and bass clefs, should the accompaniment be played in tenor clef position, or octave higher in the treble, treating it as if it were the G clef?

"2. What training in auricular work would you use after intervals, triads, cadence-positions, and inversions of chords?"

1. If there is a regular accompaniment provided for the music, you should play it just as written. But, meanwhile, if you are only playing the voice parts as accompaniment, you should play at the same pitch as the voices, which will bring your right hand down into the tenor clef. It is much better, however, that male part-music should be sung without accompaniment if the singers are capable of so doing. If not, the ability to sing in this manner should be their first

2. Pupils who have advanced thus far in ear training should at once begin on the mastery of short phrases. Have you had "Ear Training," by Arthur E. Heacox? If not you will find it valuable. "Dictation Exercises" in the Novello Primers will provide you with a vast number of phrases, which are arranged and classified in progressive order.

> NOTATION THAT PUZZLES. "I. How is the following measure played;



"Are the three eighth notes in the first proper played toxycher as if written on one stem" as they are of the same value the form in which they are written puzzles me. How is the second eighth are written puzzles me. How is the second eighth capital life exception in the second group also. Charether these explain life second group also. Charether the eighth notes are played together why are they capital to the second group also. Charether when the second group also capital in the second group also capital in the second group also capital in the second group and the following run in biltry-second notes in octaves in the introduction to Wymna's Silvery Worse played?



"Ought not the two hands to play exactly together? I am hearing it played a good deal with the hands in atternation. Also, how can the thirty-two thirty-second notes he gotten in on six counts in the country of the c

1. If you would let your reason carry you all the way you would figure out the notes correctly. The three notes coming exactly on the first beat, naturally all come together. The music is in two parts or voices, as for example, violin and flute. B and C constitute the inner part, and while B could have been joined to the stem of the other part, C could not, as it is an eighth note played against two sixteenth notes in the other part. Assume for illustration that the time is 4-8. The second group consists of a dotted eighth on the third beat, continuing over the first half of fourth beat, and finishing with a sixteenth on the last half-The inner part has two eighth notes on the third and fourth beats respectively. Write these two parts out on two staves as if to be played with two hands, and it will seem clearer to you.



2. As written in the music the two hands should play exactly together. It is an ad libitum or cadenza passage in which time is waived for the moment. should simply be played as fast as possible without any attempt to make it fit the six beats of the measure.

Department for Singers Conducted by Eminent Vocal Teachers

Helps for Perfection in Singing) says: should never inhale the smoke. Swal-"An earnest student adopts a sensible, lowing the smoke and letting it out systematic plan of living and studying through the nostrils is very injurious." n order to obtain the best results. I would suggest:

fresh air."

(2) Eating at regular hours, food was marvelously preserved, says:

"Dieting for the sake of the voice is

be employed to advantage in doing other thing happens to disagree with her, un- 199, 1908);

"(6) Wearing suitable clothes for little," find themselves perfectly well with it, t mill, and, all the best sometime thanges of temperature to guard against "Soup is really the best food for sing-ditto!" the voice.

nging."
"No alcoholic drinks whatever should must keep out of the gymnasium. Shused by young disease they also be should be sometimes the same of the symmasium. be used by young singers; they, at best, can't fence. She can't row. She can being harmful stimulants."

"On two occasions I had pupils, a tenor than horsehack riding, and I ride we and a baritone, who were to sing, used to ride about Mourt Vernon both of them took champagne, expect! I was only six years old. But I lave ing thereby to gain courage. The result given up all that entirely. I never ride was a rush of blood to the throat and now. It interferes with the firmness and such as a rush of blood to the throat and now. It interferes with the firmness and such as a rush of blood to the throat and now. It interferes with the firmness and such as a rush of blood to the throat and now. It interferes with the such as a rush of blood to the throat and now. It interferes with the firmness and such as a rush of blood to the throat and now. It interferes with the such as a rush of blood to the throat and now. It interferes with the firmness and such as a rush of blood to the throat and now. It interferes with the firmness and such as a rush of blood to the throat and now. It interferes with the firmness and such as a rush of blood to the throat and now. It interferes with the firmness and such as a rush of blood to the throat and now. It interferes with the firmness and such as a rush of blood to the throat and now. It interferes with the firmness and such as a rush of blood to the throat and now. It interferes with the firmness and such as a rush of blood to the throat and now. It interferes with the firmness and such as a rush of blood to the throat and now. It interferes with the firmness and such as a rush of blood to the throat and now. evenness of the voice and gives a neither was able to sing."

"For experienced singers, advanced in tremolo."

"For experienced singers, advanced in tremolo."

"Sage, or or singers of anaemic constitutions which has a good pair of less must tion, half a glass of good, pure claret is singer who has a good pair of legs most serviceable as a stimulant."

The serviceable as a stimulant."

The serviceable as a stimulant."

"For further information on diet, I walk three or four hours at a g of occupant advise all singers to take the and I do so frequently. I believe n recommend counsel of a competent physician."

"Singing in open air is permissible only if you find yourself getting tired."

"Singing or speaking in a carriage or would urge her to he careful as to what in a rapidly moving train is very had."

To preserve his voice, a singer should be a strong the strong stream, laush or a new numerous of any or stream, laush or a new numerous of any her between the total strength of the st 10 Preserve his voice, a singer should sary to five attention to the santana sary long."

Saily long."

"Stiff collars and tight ribbons, act by reneved. She should not assecuate the property of the same save and the same save and the same save and the save and the save as the save and the save as the sav

bke tight collars and tight ribbons, act ly refleved. She sadue like tight corrects on the throat and are too closely with tollace) users. Even

gachers.

Mine, Cappiani (Practical Hints and ing should exercise in moderation and her art and live happin)."

THE NEED FOR MODERATION

it is to drive, then leave the crrvage

#(1) A moral life, plenty of sleep and Mme. Patti, whose wonderful voice

(2) Eating at regular hours, food hat is easily digested."

(3) Avoid alcoholic drinks."

(4) Hearing concerts and operas during the daytime when possible, in order to avoid late hours."

(5) Between lessons, practicing along systematically, twenty minutes at a time.

systematically, twenty minutes at a time, sing need not deep herself anything she make excepthing a recepthing a reception of the recep

ne employed to advantage in doing outer thing happens to disagree with her, unwork, such as: studying languages, pianoforte, musical history, physical culture,
that same day. On the day of public
who find themselves perfectly well with
ancing, fencing, designing, painting, etc."
performance it is necessary to cat very
ut, should leave well alone; these does not health of
find themselves perfectly well with it, timil, and, alon, the best condition
find themselves perfectly well with it, timil, and, alon, the best condition
find themselves perfectly well with it, timil, and, alon, the best condition

too many social duties, calls, etc., which waste time better employed in outdoor exercise."

FURTHER WISE COUNSEL.

"Do not be oversensitive in giving wight to gossip about your voice and skill. Have contempt for flattery. Have faith in yourself; he carnest and diligent, and then with indomitable perseverance, you will succeed."

"What is good for the general health is good for the general health is good for the content has good for the other personal many states. The second on the day of a public personal many shorts and decourt personal many shorts and according to the shorts and according to the shorts and the personal many shorts and the formance."

With a little whisky in it.

"Drinks, such as hot coffee and tea, or "If you were interested in a girl with with 'harten Blies' the deadly exhalar fects a further, and the lambs."

The such as hot coffee and tea, or "If you were interested in a girl with with 'harten Blies' the deadly exhalar fects a further, and the limed is some and reason in the lambs. The would you have he go in for singing, are injurious."

"Beware of cating ice cream before singing, are injurious."

"That would be ruinous policy. The bause to require the lambs and a charm of the base of the lambs."

"The would be ruinous policy. The bause to require the lambs are labeled and the such that the lambs are labeled and the lambs are labeled as a specific policy."

"That would be ruinous policy. The bause to require the labeled and the lambs are labeled as a specific policy."

"The would be ruinous policy. The bause to require the labeled and the lambs are labeled as the labeled and the lambs are labeled as the labeled and the l

the fumes of the weed are bad for the as clear and frish a when a tered in have since and man, product my "How would you dryss a young sing theory far as my win throat is on rerned, is correct would drise all the hint that g od vinces have been rented flowers.

spoided before now jy tight lacing. I be-lieve in a well-made and properly-fitted corese, but a should not be closely requires. Bathing regular—not ex-enough to impede free breathing and the requires. Bathing regular—not ex-tricted.

THE HYGIENE OF THE VOICE.

In a recently published work upon relations for the general relations and The Voice, "the author, "Wearing corsets so loose that one can step yet relation of the chief, the substitution of the control of proper expansion of the chest. Growing "Singer should avon beet lamb and

THE BEST EXERCISE

NO MAGIC CURES.

Poyot, "Walking is the set exercise

Mine. Lehmann (H w to Sing) says. A well stood become in rai to

"There are no magic cures for the tashty of the functiona" "After singing exercises that cause "The repairing of a voice requires the perspiration, rub down with financel and

giene must be dealt with at the ap-

changes of temperature to guard against "Soup is reasy the loss tood for sing-dutor"

"(7) Avoiding invitations that involve is good, fruit and vegetables. Pastry were flowers in the room, particularly stomanh and hearts in a road by tax many social duties, calls, etc., which and sweets are not good, but are to be use to me deadly pard ma, stephantous, erall and special velamines, frees are well vertically additionable and several velamines, frees are well vertically additionable and special velamines.



For Nervous Women

Horsford's Acid Phosphate quiets the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

DROWN'C TROCHEL

Are used by most singers and public speakers pussating, all pervading imfore of the ment of Fernse. His singing first at in preference to any other remedy. They largest pipes of a great organ.

Russia, according to general report, tracted attention during his period of tracted to use freely. In boxes, 25c, 30c, abounds in voices of this character, which is the control of the ment of Fernse. His singing first at interest of the property of the control of the ment of the property of the control of the ment of the property of the control of the ment of the property of the control of the ment of the property of the pro

JOHN I. BROWN & SON



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Assistant to Mr. Oscar Sannger
TEACHER OF SINGING Address, 124 E. 92d Street New Yor

NOTES ON THE BASSO PROFONDO.

BY FRANCIS ROGERS.

differs from all other basses in this re- something of a tremolo. Besides, he was spect-the lower he goes, the bigger and a strikingly handsome man and a good ordinary bass begins to lose his carry-ularly suited to his great vocal gifts ing power and rotundity of tone some- and yielded him many triumphs in the ing power and rotundity of the some and yielded that many the where about his middle C; but this is course of his long career, where the basso profondo begins to gain Myron Whitney, who diecone upon the FOR THE VOICE
The roused by most singers and public speakers

Are used by most singers and public speakers

The roused by most singers are roused by most singers and public speakers

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Boston, Mass. play a prominent and essential part in ber of the Boston Ideal Opera Company the service of the Greek Church (recently and of the American Opera Company we heard one of them in a concert of under Theodore Thomas, and as bass we heard one of them in a contest of more interest of the cockeisatistic music given in Æolian singer in countless oratorios and contest of the contest of t voices), but the only Russian bass of real artistic distinction that we have small, but as a heard in this country. Chalapine, alwithout a rival in the whole country. His though a remarkably fine singing actor, voice was a ponderous and majestic basso was not exceptionally endowed in the profondo of the truest type. Many were matter of voice. The countries of Southern Europe produce few voices lower form easily with his wonderful organ than the baritone, and it is probably not Low C was his familiar friend, and he too sweeping a statement to say that no used to conclude both Hullah's Three basses at all come from Italy, the land of Fishers and Im tiefen Keller with song. Edouard de Reszke and Plançon, cadenzas written to display this mighty Polish and French respectively, were note in his voice. W. H. Clarke, the bass bass-baritones in quality, although their that succeeded him in the Ideal Opera lower range was an extended one.

at least one "growler," whose function Chicago emit a low C that penetrated \$.56 (ogether with our book of "Unusual Gines do rour book of "Unusual Gines do rour book of "Unusual Gines do rour book of the present by the source of the great auditorium. One of THE POHLSONGUT SHOP, Dep. 70, PAWTUCKET, R.1. and unmanageable, and seldom, if ever his after-dinner "stunts" was to utter reaches so high a degree of cultivation as sonorously and repeatedly, without taking to be agreeable to the ear in solo singing. breath, the mellifluous and appetizing in the upper range usually robs the low- low C .- The New Music Review, THE REPUBLICAN PRESS, Hamilton, N. Y. er of its sonority, thus proving that the voice is not a real profondo, which "I HAVE worked almost as hard since voice is not a real proposed would, of course, develop its true characteristics under training. In our musical annals of the last fifty years the selection of the last fifty years the cal annals of the last they years to so the before the public. I am constantly names of only two bases profondos have studying some new rôle, whether I expect indisputable right to place in our musical to sing it or not. If one does not learn Hall of Fame-Carl Formes, a German, new parts her art is sure to stagnate, and

and Myron Whitney, a New Englander. progress is the surest way to success in Carl Formes (1816-1889) came to music. Each time I try to do better than America about the middle of the last before, and in this way my work is made century, spent many years here and final- interesting."-MME. MELBA.

ly died in California. His voice must have been a superb one. His favorite signature consisted of a musical staff bearing the bass clef; below the staff was the C; above, the F, the limits of his vocal compass and his initials. His voice MANY a bass can encompass a manly was of magnificent volume and quality, ow F or E, but the true basso profondo although tradition credits it also with more telling becomes his voice. The actor. The part of Sarasto was partic-

tracted attention during his period of Company, relates that he once heard In America most chorus choirs contain

Whitney in a huge convention hall in it is to furnish the deepest notes in the full and clear, even to the most distant

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THE CHRISTMAS SERVICE.

HARVEY B. GAUL.

THERE are two great festivals in the church year. To be sure there are other festivals, but they are festivals of the second class, as they say in France. These two festivals are Christmas and Easter. To most people Christmas means more than the mere exchanging of ing of self. Among those who stand prepared to give are the church musicians. making a "Merrie Xmas."

In preparing the Christmas program, great care should be taken to make it a festival one in every detail.

The Veuite, if chanted, should be given a new chant. Why use the thread-bare chant that has done the advance work for the rest of the year?

The Te Deum, if sung, should have a ized after the manner of Stanford (in B flat), Warwick Jordan, Tertius Noble, and Horatio Parker. If the choir is ward in D or King Hall offer desirable commendable number. It has all the tto cooperate, grateful qualities for solo and ensemble

of the February of the first state of the st most choirmasters and choristers take gram. advantage of these opportunities. It is the seemingly less important parts of the service we would consider. Kipling said: No pack is braver or stronger than its weakest wolf," and it is true no service is better than its least important parts.

In choosing our hymns we should see of the words, we should wisely choose sounded like a Lenten dirge of penitence but y, on a jump, skip an' hop," because the tune was not seasonal.

may be made just as appropriate as the clerk: choral, if we would give it the same amount of thought.

A short preludial organ recital either and in a hurry, please!" before the morning or evening services CLERK: "Sorry, but we have no Christis a commendable feature. The numbers mas organ music left. Sold the last this Pastorale. Dinelli; March, Harker; and given should be appropriate to the season. afternoon to a lady from Mingo Junc-

If one has given recitals at other times tion." during the year, then that feature should Organist: "All right; then give me a using more pretentious pieces, there are be omitted, and something quite different copy of Handel's Largo; guess that is numerous available compositions. For in-

A better idea than the organ recital TABLEAU, EXIT.-CURTAIN.

Another suitable obligato instrument easy. is the harp. The harp is used continually at Grace Church, New York, with telling effective numbers. Starting with Bach, effect. The quality and treatment of harp there is the ingratiating Pastorale from work make it a happy auxiliary. While the Christmas Oratorio. It is lovely in the literature for harp and organ is not its usc of flute work. Also of Bach's good harpist can arrange seemingly un- the title Von Gott werde ich nicht lassen

cred. You will say: "Yes, but the flute Other preludes are the Pastorale Symflute tone, as our string tone-so-called- able preludes. only approximates violin tone. A good For interludes, voluntaries, or offer

organ and flute most satisfactory. ate the drawing power of special music Prayer, Massence; Adoration and Vosa of Christmas. It is a good thing to have Angelica, Dubois; Cantique de Noël just as much elaborate music as your Adam; Christmas Musette, Mailly; and forces can dispose of creditably. If it is last, but no where near least, the exquisquartet choir, augment it to a double ite Chorals and Noëls, Guilmant. These or triple quartet; if it is a chorus choir, delightful Noëls of Guilmant, containing settings. If the choir he a quartet one, engage an extra soloist. You will usu- as they do, the happy Alsacian Noël, are Dudley Buck's Festival Te Deum makes a ally find the church authorities willing little known in this country. They are

There is one thing that will bear em- ture. phasis, and that is the wisdom of pre- There seems to be no limit to the lati At Christmas and its octave the Ben-paring long in advance your Christmas tude and longitude of postlude mate edictus should be used, and not the Ju- program. The procrastination of some rial for we have all styles, classes, and bilate Deo. The Benedictus is the can-choirmasters is a pernicious habit. It is countries from which to choose, ticle that best gives expression to the advisable to have all canticles, anthems. Natal Day. It should be the complement and instrumental numbers arranged early adhere to the stereotyped form of postof the Te Deum, and not an extraneous in the season, then if some emergency ludes you can use And the Glory of

to it that they express the message of Eve. Please make your own snowstorm. good will on earth, and having taken care The clerk stands behind the counter humour tunes. Many a Nativity hymn has and all through the shop, us clerks is kep'

Enter in hurricd fashion a man (or The instrumental part of the service woman) disguised as an organist. To

music. Want something bright and fitting, are to be commended.

. Christmasy enough."

Handel's Largo on Christmas morning. Breton, Saint-Saens; the Gothic Sympho-The violin or 'cello furnish the most Not that that is anything against Handel nies, Widor, based upon the Christmas complimentary color of all the instru-ments. There are many appropriate compositions for violin and organ. If your and in their way and place, good friends, three Christmas pieces, by Otto Mailling, burth is wealthy a string quartet is an but there are other times to feature them The Shepherds in the Fields, The Three acquisition worth considering. Many or- beside the season of mistletoe, holly, and Wise Men, and Bethlehem. For lighter ganists recard the string quartet as the over-drawn bank accounts. Choosing effects and touch of color, A Noël Sou-

merely a matter of grasping Father Time merely a matter of grasping Patier Time by his hirsute adornment and ordering The Recent Revolution in Organ Building in advance. The organist in the large cit has little difficulty in securing the pieces he wants, but his brother in the small town has troubles that only the mail order can overcome.

Below is offered a compendium of organ music selected from many nationalities. It is not all inclusive but it does contain standard numbers for the Yule season. They will be found to contain scope makes possible many works that grateful qualities both for congregation otherwise could not be given in church. and player, and for the greater part are

In the way of preludes we have many s large as for violin and organ, still there is the little known chorale, on the there are many available compositions. A old Christmas air, which Bach uses under toward compositions so that they are high- This chorale has the melody in the pedal and when played on a pedal Gamba or The humble flute may also be consid- light stop, is most felicitous.

is redundant; we have flute stops in our phony from Handel's Messiah; Variations organ." So we have, but there never upon an ancient Christmas carol, De was a flute stop made that had the mel- Thier; Christmas Chimes, Gade; Hosan low, cooling tone qualities of the real nah, Lemmens; Hosannah, Wachs; Hoflute. Our flute stops only approximate sannah, Dubois. These are all service-

flutist has quite a literature from which tories the following are suggested as they to choose, and you will find the blending contain to a great degree passages requiring solo stops: Christmas, De Thier Rectors and music committees appreci- Christmas Pastorale, Merkel; Virgin's among the best in Christmas organ litera-

If you are a traditional person and or you may use The Heavens Are Telling, or Acclaimed is the Glorious Work. ORGAN MUSIC FOR CHRISTMAS. from Haydn's Creation, or again, the Hallelujah Chorus, from Beethoven's Mount of Olives, or some of the choruses from Saint-Saëns' Christmas Oratorio. These all make a brave showing Scene: Any music store on Christmas and are eminently fitting for closing service. There are many arrangements of these numbers, some are literal transcripming "Tis the night before Christmas tions, some are fantastic. It is to be suggested, that if the organist has any ability in this line, he make his own transcrip-

For the organist who does not entire-"Show me some new Christmas organ oratorio choruses, the following numbers ly believe in transcriptions or the use of

> March of the Magi, Dubois; Christmas Alleluia, Wachs.

For recital work or the opportunity for stance: Fantasie sur deux Noëls, Bonnett; Rhapsodie on Christmas Themes, Gigout; is the supplement ry use of orchestral in- How many churches there are that hear Rhapsodies-three in all-on Cantiques best combination, because the limbre and suitable organ music for Christmas is venir, Wolstenholme, and The Holy Night

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oudley Buck, from the Four Tone Pic- perience. St. Augustine frankly attribnres. These works are all admirable concert pieces. When it comes to varia
but what of the remedy? And when tions on O Come All Ye Faithful, we must we strike for improvement? To the have all kinds from Lefebure-Wely's musically untrained music is judged have all kinds from extended recessarily on sentimental grounds. ment, up to the embryo, tyro, pseudo, com- Either it appeals or it does not, But to poser who lives in McKeesport and be- ask a man to renounce music which has lieves his variations are more varied than long been dear to him and which is the prescribed and printed settings.

piled primarily for the organist in the then, that much will be accomplished in small town, incidentally it is hoped it will this generation. It is in the Sunday prevent some city congregation from hear- school, however, that we can mould the ing again Handel's Largo.

BY PHILIP DAVIDSON, IR.

the advancement of music in the Protes- measures. But speculation, advice, and tant church has been the hysterical fear scattered effort will never avail. A verof adopting either symbol or substance table awakening must take place, an honest determination to cure the evil and from Rome. Beyond the shadow of a to build up a worthy and dignified standdoubt a great proportion of the noblest and for the future. For in the last church music belongs to the Roman analysis the problem reverts again to the church; but since it was once Roman question of the function of worship and property apparently it may never be tak- the sincerity of the worshipper. Truly en over into Protestant worship. Roman "God is a Spirit, and they that worship en over into Protestant worship, Roman dissipline and the reverence growing of the Catholic conception of the sacration of the Catholic conception of the sacration of the Sacra ments have ever fought to perserve the standard and to produce church-music of a churchly type. Martin Luther recognized this fact, and did not hesitate to draw from the musical resources of the Roman church. Nevertheless, to Protestant worship this fund of literature is small, deacons who are so nimble, and of practically closed and in many cases is ferings that are so sparse, make a demand

healthy musical condition of the Protes- for the acquisition of improvization, but tant church has been the ignorance of since the majority of so-called organists the clergy and in many cases their dis- do not study harmony, and have no time interested attitude toward music. The to give even to organ playing as it should to give even to organ playing as it should be, how best can the demand for short found in handing over the administra- voluntaries be met? That the offertory tion of the musical rites of their church must be simple and tuneful goes without to a "music committee" more often than the saying. If a music store is at hand, not made up of gentlemen entirely inno- or literature containing organ composicent of even the slightest information tions finds its way into the home, one on the subject of music, skilful to hire can, in course of time, collect a great labor cheap, but with hardly the knowlallor cheap, but with hardly the knowledge essential to so spiritual a task as that of regulating, in a general way at least, one important exterior of worship Happily some progress is being made in this direction and practically all the three-logical seminaries of this country are offering mysical improvision, the three progressions of the model of the simplest control of the model of the simplest form of mysical control of the model of the simplest form of mysical control of the model of the simplest form of mysical control of the simplest form of the first short periods alone the first short periods and the fi fering musical instruction in their course knowledge of the simplest form of mod of study. In the West, two and three ulation come to the dominant with which courses in music are required for the de-scree of Bachelor of Divinity, and in Switzerland Switzerlan

The Episcopal church, of all the Pro-testant denominations, is freest from musical error. A fixed littinguish angest. musical error. A fixed liturgical proced- leet those to be used for a month. I ure involving the observance of the this each month for three months. Then Christian calendar, and the rejection of use over again, those played in the mornall texts and music not originally intending use in the evening, and vice versal ed for sacred use has done much to pre-Twenty-five voluntaries will suffice for serve the musical integrity. Too often, half year—a year, indeed, if need be. The lhowever, the attitude has been one of trouble is largely in going to the work indifference. It has been felt that music unprepared. To be confronted with the indifference. It has been felt that music unprepared. To be confrainted with the indifference. It has been felt that music unprepared. To be confrainted with the was only an artistic intrusion for the sudden need is to exclaim. "Oh! What was only an artistic intrusion for the sudden need is to exclaim." Oh! What purpose of separating the prayer from shall I do?" That is the fatal admission purpose of separating the prayer from shall I do?" That is the fatal admission. the sermon and by an occasional hymn of unperparedness will disappear if you for effort on the congregation an opportunity.

All your troubles will disappear if you for refer from long-sitting. This attitude will collect your material, make your expenses the control of the co is disappearing to a certain extent and immate of lengths, list your music, and We are coming to see that music in the date its use. church is a real factor in religious ex-

backed by years of religious association This Christmas compendium was com- is obviously foolish. It is not probable future trend of church music as we would form the life of the child himself. Allow him to hear nothing but the noblest type of church-music, let him sing OBSTACLES IN THE ADVANCED no hymns but the most spiritual and PROTESTANT CHURCH MUSIC. exatted ones, and in his after the ne will expect and demand such music in exalted ones, and in his after life he

the church itself. The evil has become so acute that at least one great musical organist in thi One of the most stubborn obstacles to country will this year undertake remedial

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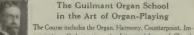
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CAROLS AT CHRISTMAS.

BY JO-SHIPLEY WATSON.

WE Americans do not follow the Eng- Carol. lish custom of singing carols on Christ-mast Eve. It is a beautiful one, and in the smaller cities where there are few di- lines of the treble staff. versions there are many lovers of music feature of the Christmas celebration.

the most popular of the present-day Engknown hymns and carols of the middle then give the children time to write down ages. One of the oldest existing carols is The Boar's Head Carol. Some of the old favorites are Royal Day that Chasest Gloom and Christ was Born on Christ-

Throughout England as the clocks trike midnight on Christmas Eve the thurch bells break the stillness of the hight with their joyous chimes. The poet ennyson refers to it in his In Memo-

"The time draws near the birth of Christ, The moon is hid, the night is still; The Christmas belis from hill to hill Answer each other in the mist."

Those who have read Scott's Marmion will recall this description of old England's Christmas celebration

England was merry England, when Old Christmas brought his sports again.
"Twas Christmas broached the mightest ale;
"Iwas Christmas told the merriest tale;
"A Christmas gambol off would cheer
A poor man's heart through hafe the year."

So this year do not let the Christmas carol be confined to church and Sunday- ing any name, and then leaving the others school. It is the part of every American teacher to bring this beautiful custom

Give the Boy a Combination proaches let every one prepare for the different names in musical history which singing of at least one Christmas carol. "At Christmas, play and make good cheer, For Christmas comes but once a year."

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In this way, a charming and instruc-

music of which, with their attending de-tails, should be familiar to all of us.

All of these games may be interspersed.

this game and we will see.

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Give each one a series of papers bearing the separate headings: 1. Name of Author, and words of

2. Name of Author of Music of Carol. And on one set of slips have drawn the

When all who are to take part in the who might make carol-singing a special game are supplied with these, sit down at the piano, or place one of your pupils There are many modern Christmas there, and without announcement, play a carols in the type of the two-part song, familiar carol-Adeste Fideles, for in-Play it through two or three times and

> the words on the first slip of paper. A correct slip would appear as follows:

> > No. 1.

Translated from the Latin by F. O Come All Ye Faithful, etc.

For the second number on the program take While Shephords Watched Their Flocks by Night, to the old, old tune which has been sung for many ages of

Play this through several times, and of course, those who know will write on the slips marked No. 2 the tune called Christmas, by Handel.

When this has been concluded, produce some sheets of plain foolscap paper; and distributing this among the children, play the old game of "Biography." This consists of writing the essential

facts in a musician's life without mentionguess the subject of the sketch. A few hints as to this may be given be-

into our lives, as this festival season aphave a special bearing upon Christmas-Haydn, Handel, Adam-and the wellknown carol and Christmas hymn writers.

It is allowable that a little preparation be made for this in the way of looking up dates and verifying facts; but the actual work of composition must not be

This part of the program will be of intense interest, both in the writing and in the reading of each effusion, and then the guessing as to the hero of each story, Many little items of interest especially

connected with Christmas may be found by searching for them; and if this is exive afternoon or evening may be given; plained to the children a few weeks before to which the fathers and mothers, and all the holiday time, a small period of his those interested in the children, may be torical research will ensue to the great and lasting benefit of your pupils.

First of all will be the Carol Test; and The same idea of "Biography" may be here you may make use of all the dearly- carried out in writing the history of a loved Christmas Carols, the words and great musical work-the Messiah, Beet-

Should be—but are they? Let the older with selections on the piano, and with persons join with the scholars in playing singing by the children, and all must lovers in the room.

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hardly be given to the subject. Standing of the body.

The head should maintain an erect position and the body remain still (Fig. 1-III). All movement, other than that Teaching the violin in large classs which is necessary in the course of playmuch more common in England than ing the violin, is undesirable.

After the pupil has become acquainted can manage at a time, if strictly artisti with the correct method of supporting results are to be arrived at, and pupil the violin, the teacher should proceed to are to be turned out with absolutely c explain in what manner the bow is held. rect positions and bow movements are



with the left side of the body towards

the violin desk, the pupil should assume a natural but erect position, with the left foot turned slightly in the same direction as the body. The head should look well over the left shoulder, while PLAYING ON THE NUT OF THE BOW the weight of the body should be supported by the left foot. This ensures that the side of the body on which the A beginner usually finds c anderable violin is held remains quite firm to sup-port the instrument while the other side of the broad when the transfer of the contraction of the broad when the transfer of the contraction of the broad when the transfer of the contraction of the broad when the transfer of the contraction of the broad when the transfer of the contraction of the broad when the transfer of the contraction of the broad when the transfer of the contraction of the broad when the transfer of the contraction of the broad when the transfer of the contraction of the broad when the transfer of the contraction of the broad when the transfer of the contraction of the broad when the transfer of the contraction of the broad when the transfer of the contraction of the broad when the transfer of the contraction of the broad when the transfer of the contraction of the broad when the transfer of the contraction of the broad when the transfer of the contraction of the broad when the transfer of the contraction of the broad when the transfer of the contraction of the broad when the transfer of the transf factorily. The fact is that a side of the body should be left equally free the stick, without cons and siffering the guide the bow. The right foot should of the arm and wrist mackets, can only the always. be almost on a level with the left (a be acquired after careful practive little in front of it), with the knee addition, the holding of the law is a slightly bent, but a natural position of the much more sultile thing than the mere icet—such as one would adopt when supporting of the violin. The reliminer standing talking to a friend—is the most of the right hand is undultedly more designable. desirable. In any case, avoid all eccen-tificities such as a statusceque pose, and do not stoop when playing. do not stoop when playing.

The violin is gripped firmly on its left or mar the success of the whole of the success of the whole or mar the success of the whole of the success of the whole or mar the success of the whole of the success of the succes

PLAYING AT THE POINT OF THE BOW

ON THE E STRING (LEFT HAND

side, between the chin and left shoulder,
without altering the position of the body.

A "chin post" and position of the body.

The shoulder without altering the position of the body. A "chin-rest," and a small pad underneath tion, insert the tip in the lase of the sut. the instrument, will help considerably in the thumb-joint leng included. It is not a solution to the instrument, will help considerably in the thumb-joint leng included. It is notationing a firmer support for it. The towards the point of the less In this included the property of the control of the less than the less than the control of the less than th to the state of th bitle above the level of the chin. Aim at that the first joint of the troub child bolding the violin almost in a line with le turned outwards, and that it is always the two should be the two s the two shoulders and do not drag the in a tensely flexible condition. The fin-

joint, and on no account beyond the sec-ond, which would destroy its flexibility. In this position the low will be between Department for Violinists Edited by ROBERT BRAINE over the stick to about their first Johnts. which must be slightly bent outwards The fingers must not be perched on the THE BEST METHOD OF HOLD.

ING THE VIOLIN,

BY FEANK THISTLETON,

BY feank this place, the position in which the first place, the position in which the violin should be held is very importunt, and most precise directions are the flow should be when the same structure of the first finger. The first finger and the same structure of the first finger and placed slightly undermeath the neck the violin should be held is very importunit, and most precise directions are the first place, the position in which the violin should be held in a voil graphing it—must form a V, the neck resting only half-way down to work the stack, the first pressing defining without the violin towards the front of the body. The neck is inserted between the bow maturally, and without unnecessive the first place, the position in which and placed slightly undermeath the neck is inserted between the bow maturally, and without unnecessive the first finger and the first first finger and the first finger and the first finger and the first THE BEST METHOD OF HOLD- instrument round towards the front of fingers too much regether, but try to hold well under the violin towards the front stiffness.-Modern Violin Technique.

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Europe. Every violin teacher knows tha THE METHOD OF HOLDING THE BOW. one individual pupil is all the teacher be produced, in fact it would take mo ding young violinists. In England, how of the tea or's time. The just taught in this way from the beginning and some of the bright one tack co-siderable progress. The teacher illthe pupils learn a good d al from ca yet it is a g d deal alie d t ac in the violin by mail, which has bee me s pepular in this c untry. It was es man wn amusement and that of their friend



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No question is more frequently heard hoarded libraries than: "What is my violin worth?" This Vocal scores of operas are not a thing question is exceedingly difficult to an- that a student of the violin would probswer. The value of violins is to a con- ably think of buying, and yet I have siderable extent purely arbitrary. A had so much pleasure and benefit from dealer may pick up an old violin for a the few which I own that I venture to song, put it in perfect repair and good urge others to dissipate a few dollars in soligy, but if it perfect perhaps and solid it for ten times the purchase of the more tuneful scores, what it cost. The buyer may keep it for the city was buzzing in anticipation of years, and becoming hard up either he or the opera season, and I was on my way his heirs may sell it again for the origi- back from the Public Library, where I nal low price paid by the dealer.

where it is often easy to pick up a fine the doors of a music store that had gone old instrument for what seems an ab- into bankruptcy. Wishing to get at surdly low price. In London, the great- least a bundle of cheap strings, I went est fiddle market in the world, auction inside—to come out bearing the scores sales of old violins are frequently held, of Faust and Il Trovatore, which I and these sales are sure tests of violin could only afford by giving up all hope prices, since they are attended by some of of hearing any other opera during the the shrewdest violinists and violin deal-month. ers in the world, who do not let anything The rest of that memorable day was really good escape them. Still the prices spent in going through the whole first realized seem extremely low to violinists and second acts and ballet music of who are familiar with prices in the large Faust, and the succeeding performance American cities.

at these auction sales, the buyer buys at glorious experiences in my apprenticehis own risk. The instruments sell strict- ship. We violinists are apt to be too ly as they appear at the time of the sale, narrow; many amateurs cannot play the and there is no one to fall back upon if piano, nor, herresco referns, read music the purchaser is disappointed in his bar- in the bass or viola clef. In my case gain, as there would be if the violin was these scores stirred me in my lethargy. ought from a private dealer who guar- and lifted me forever from the rut. My

A half-yearly special sale of violins and string instruments was held recently in London and the following are some of the prices realized, reduced to terms of American money: A violin, assigned to own the Messiah score, and intend to Stradivari, date 1692 (pronounced genuadd a few more favorites to this decidine by Gand and Bernardel), \$1,000; a violin by Sanctus Seraphin, 1744, \$260; a violin by Francesco Ruger, \$350; three violins by J. B. Guadagnini, \$1,500 each for two of them, and \$800 for the third; two by Pressenda, one \$430, and the other \$475; two violins by Tomasso Eberle of Naples, \$325 each: a Landolfi violin. \$550; a Carlo Bergonzi violin, \$800; a violin by Nicolaus Gagliano, dated 1762, \$950. A beautiful Panorma viola was he made of hair from the tail of a sold for \$35; a famous Grancino violon-cello, \$425; a Storioni violoncello for \$275; a handsome violoncello by Venta-

These prices certainly make the American violinist's mouth water, if the violins sold were anything like fair specimens of

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> > WM. L. SCHWARTZ,

Every amateur musician has his own memories of disagrecable experiences connected with the purchase of music During student days one goes to recitals, coming back fascinated with some number from an artist's repertoire, and determined to buy it, only to find on obaining the music that one did not want it. Some years ago I remember hear-ing Fritz Kreisler play Saint-Saëns' Op. 83, the Havanaise for violin and piano, in such masterly style that it seemed to be no more difficult than a student grade III solo. When I succeeded in importing the music from Paris, it goes without ioned. Indeed, I have not been able even to give the thing away to more acomplished friends. Leaders of small Deep Cup perchestras, especially in country places Violin Chin and Shoulder Rest 75c. where opportunities for professional gosof great care in ordering cannot prevent the occasional addition of a musical

white elephant to their preciously

had failed to secure the score of any-Old violins sell for much higher prices thing on the bill for the first fortnight's the United States than in Europe, performances, when I chanced to pass

of this opera, which I followed score and It must be remembered, however, that pencil in hand, was one of the most friends and I have done about every thing that is possible with this music; we have sung it, we have fiddler it, we have played it as trios with a 'cello, and even transcribed bits for transposing instruments. Since then I have come to edly valuable section of my library.

> In the Finnish mythology, the divine the five-stringed harp, called kantele, the only national instrument of the Finns. The frame he made out of the bones of used for the tuning-pegs. The strings the sea and was lost he made another, the frame of which was of birchwood with pegs made of the branch of an oak tree. As strings for this harp he used the silky hair of a young girl. This instrument he played with so irresistible an effect that he entranced whatever came within hearing of his music.

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KEEP your good humor? Why? Because it pays. It means dollars and cents to you in more ways than one. Deeper than sentiment are the words. The man worth while is the one who can smile when everything goes dead wrong." All teachers know if our need is trials to develop us into angels, then there is enough material constantly at hand to give us the necessary feathery outfit for our flight.

We grown-ups can and must be philosophical, but we cannot expect it of chil-dren. Suppose little Tommy does come to his lessons with an air of grim deter mination, as if about to have a tooth oulled and the sooner over the better. Don't begin to preach to him about his "advantages" and money spent for his education, etc.; he doesn't care a snap about all that. Get down to his point of view and realize that if you were a boy, a good live one, you would rather be going o play ball than the piano. Come down from your high musical pedestal and be a child again, just long enough to ask a few interesting questions along his line of thinking, and you will arouse his sympathy at once. No time will be wasted, for the time taken in getting his music ready will do the work. His relaxation will be so great that he will become quite lost in his music lesson.

Children are especially quick to detect a light joking manner, and they see the funny side of everything if given half a chance. During a snowstorm a child of eight years went to her lesson wearing rubber boots; her moccasins were worn to the piano. While playing they became separated from her feet. Time came for a breathing space of relaxation. Spinning around toward her teacher, with curls dancing, and black stockinged legs straightened out stiff from an abbreviated skirt, she announced in her jolly, dimply way, "Gold Dust Twins." Again. a teacher was explaining a new lesson to a child by saying, "Now we can notice that every time a note is played from below we jump up to C." As quick as a wink, the child laughingly replied, "C must be popular."

With even such trivial relaxation while working, there will be no tears for the child and no headaches for the teacher Under these pleasant conditions does the pupil lie awake nights inventing excuses to lose her lessons? No, indeed; instead, he or she always looks forward to the next lesson with pleasant anticipation.

Under harmonious teaching influence a lesson lost is a punishment to the child, as one teacher has proved, for she has been told by different mothers that her child has been made obedient by threatening to deprive the child of the lesson if she is disobedient about something outside of music.

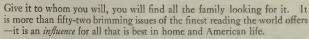
"ART FOLLOWS BREAD."

THE age in which we live is a commercial one, and the spirit of business rules the artists and musician no less than the physician and the lawyer. Perhaps it is as well that we should cut our hair short and go to "business" every morning just like the bank president-or the corner grocer. In any case, we have to do it; it is the only way we can make money Let us hope, however, that there will always be a few who value their art more than their own comfort. "Write in a more popular style," said Hofmeister, the Leipsic publisher, to Mozart, "or I can neither print nor pay for anything of yours." "Very well," answered Mozart then I shall earn nothing more, go hungry, and devil a bit will I care.

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The Pied Piper of Hameln

A Playlet for Reading at Children's Musical Clubs

(Assign a Reading Part to Each Club Member,)

(Disdainfully)

And over rats!

they are expecting.

hurry to the railing.)

HEDWIG.

(She bushes Hous aside)

(From above)

HEDWIG.

of crimson edged with bells, his

(Pulling Hedwig Down)

what a charm he has, I'm almost-

(Pushes Gretel aside angrily.)

(From the railing)

nair is fair, his eyes are blue, his

HEDWIG.

(Victor Nessler, conductor and composer, was born in Alsace in 1841, and died at Strasburg in 1890. After studying theology in Stuttgart he went to Leipsic where he conducted male choral societies. His opera, The piper of H'inc'in, became a universal in Germany in which this opera through the Council Chamber window.)

The scene of the following events is (Rising and rubbing her elbows and the old town of Hameln on the Weser knces) in the year 1284.

ACT I

(Morning at the fountain in the market square. Enter FRITZ, HANS, GRETEL and Hedwig, carrying water cans.)

(In a whister)

Ach-hast thou heard, Fritzchen?

Of the Council. HANS

Council for what? HEDWIG.

(With fingers to her lips) Hush! springs, or sticks, or anything.

Yonder they sit plotting to outwit the rats-thou hast heard of the terrible raid crmine coat, bit the dog, ate the tarts, swallowed the lantern of the old town watch, prayed the state of the watch, gnawed the mark from my silver spoon and nibl.led a piece right out of the moon.

Ah-h-h-h! Oh-h-h-h!

Come, let's find what they are doing, hands are-

We will climb the rail on the eastern side and take a peek at these civic.

(They pull down their water cans. Thou has seen enough; 'tis cross the market place and climb the keep the window to thyself, rail on the eastern side of the Rathaus.)

Be quiet! Dost thou not know, lad, slender his fingers, what a winning smile,

Na. Na. They will never hear us above the din they are making. See the Mayor How, Gretel! Thou art the pig thyself, shaking his fist at old Herr Grimm, and to keep me waiting when all have seen. of the beadle. Ethelrus, the clerk, has (From above) lost the buttons from his coat and brok- The Mayor, the whole corporation, are en his specks-what on earth will they madly crazy over this fellow's sweet sounding pipe, they are offering him one -no-fifty thousand gulden to rid

(From below)

done: they are not to listen, peep or pry about when he works his charm. (The children rnn home with their

(Exercing of the same day, or, the Pied follow the trail of the last moon-ray to PIPER sits alone at the edge of the foun-the Land-that-never-has-been.

PIED PIPER.

lies here (tapping his pipe). I could appear.) ock the bells from the steeple, turn the moon to cheese, the stones to gold, level the hills and make ice of red hot coals. The Mayor himself, the doc- before another day's begun. tor, lawyer, or the whole corporation, will never know how to work this combina-

First Rat. (Stealing from the Rathaus

What dulcet tones are these? Second Rat.

Methinks 'tis the sound of a south town. (The children shriek aloud and tumble Third Rat from the railing as two large rats jning

It's effect is as the odor of newly toasted cheese.

Fourth Rat. 'Tis delicious!

Oh what a fright-but see who comes! Superbly beautiful!



THE PIPER CHARMING THE CHILDREN

(Rats are harrying to the town square from all directions.) Thou has seen enough; 'tis not fair to PIED PIPER

(Resting his pipe upon his knee, laughs

A goodly company! Come, friends, bid the town "Good by" and follow me. Oh how sweet a tone he blows, how (He rises, the rats follow him from

> I will follow 'till the crack of doom. Second Rat.

Forever and forever!

Methinks I smell the river. FOURTH RAT.

'Tis the Weser

FIFTH RAT. Seest thou not this corporation is in the town's best cellar. But the fellow beguiling. Can this be some new-familed note! says that no one shall know how 'tis trap? Methinks I see that fellow smiling.

No! No! A thousand times no!

PIED PIPER (At the river's brink)

'Tis a perfect night, so clear and bright, (Evening of the same day, the moon is Let's leap the brink of this tiny creek and

(The Piper trills his pipe and leaps across, the rats follow him, a cloud ob-My! my! what a silly people! 'Tis carross, the rais joiloue rum, a cloud ob-well they know not the charm which well they know not the charm which sile shore, fall into the riter and the

PIFD PIPER (Laughing from the opposite shore) My work is done, now for the reward

(Noon of the second day. Town (He puts the pipe to his mouth and square, crowds surge up and down, bells are ringing, flags are flying.)

THE MAYOR. (Mounting the Rathaus steps) Rejoice-rejoice, good people, for the joy the corporation has brought this

THE READLE (In an audible whisper) 'Twas the stranger did it! THE MAYOR.

(In disquet) 'Twas the corporation, none other. PETER, THE TINKER. (Stepping forward) Hast thou paid the Piper?

THE MAYOR. Saucy fellow-paid the piper-meanest thou to insult me? Pay indeed-we are poor, and, beside, what pay does a man need for such a simple deed?

ETHELRUS, THE CLERK. Methinks thou wilt have to pay-'tis only fair, Herr Mayor. Thou drawest thine own salary, doest not?

THE MAYOR

Silence! I'll hear no more of this. They say the river swallowed the rats clear and clean, and of the Piper not a trace, as yet, has been seen. Mayhap he has fallen n the stream-and beside who cares!

(The corporation in robes of state, march through the erowds and around the square. The crowd shouts) Speech! Speech! we will have a speech from our good corporation.

PIED PIPER. (Mounts the Rathaus steps nuseen) First from your good corporation must have a small donation. Ladies and gentlemen, by your leave, a thousand gulden, if you please.

THE MAYOR A thousand gulden! What extortion! PLED PIPER.

Thou gavest thy promise. THE MAYOR Take fifty.

PIED PIPER. Beware, Herr Mayor, thinkest well, or

thou mayest rue it. THE MAYOR The rate are dead. 'Twas all we

wished. Go, knave, where thou list. Naught care we what becomes of thee. (The corporation laugh in derision, the crowds jeer the Piper.)

GRETEL (Pushing her way to the fountain) I say, Hanschen, 'tis plain to be seen this old town's very mean.

HINS Quite true. But. Gretel, what can they do? The town is hroke. There's not a this town from rets-and a drink from The charm of music, my chums, is oft guiden, nor a farthing, nor an old leak

(Continued on page 915)

Publisher's Notes A Department of Information Regarding New

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the Teacher and Pupil.

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A Christmas Toy Last December we announced the Symphony. preparation of a

symphony for toy instruments but we found it impossible to put the symphony on the market quite as early as had been our intention, so there were doubtless many interested patrons who abandoned the idea of performing this novelty for lack of time. Those who played it, however, were all enthusiastic in its praise as an appropriate holiday musical novelty. This symphony embodies a number of themes identified with Christmas, such as "Holy Night," "Adeste Fideles," "Hark! the Heraid Angels Sing," as well as a number of secular airs with a distinctly Christmas flavor. The instrumentation is within the reach of almost any small or-

Summary of Musical Gifts for ganization of players: piano cour hands violin (ad libitum) and a number of inex-pensive toy instruments. Returnable copy qualities, the Weiss binder, which we is a collection that of the interest being the library

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about your continued activity in THE ETUDE work we

could not do so more sincerely than we do now.

out to all members of THE ETUDE family.

Were it our privilege to meet you in person, to grasp

We make Christmas an event here in the home of

THE ETUDE. Every year there has been a huge

Christmas tree on Christmas Eve. Santa Claus appears in

his very person. Gifts are exchanged so that every one

of the two hundred workers is remembered. A fine

Christmas atmosphere prevails. We want the same

cordial spirit of our own little Christmas gathering to go

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At Home.

Enwin Lemane, most famous of British organists, will tour America again this season.

WOLF-FERRAU'S new opera, L'Amour Méd-fein, is to be heard in New York ut the Metropolitan this season if report speaks truly.

THE successor of the late E. M. Bowman, organist of the Caivary Buptist Church, New York, has been found in Dr. A. Madeley Richardson, formerly organist at Sonthwark Cathedral, London, Bugland.

ARTHUR C. HINTON'S Symphony in C minor, which was recently performed in London, will be heard this year in Minnesholis under Emil Oherhoffer. Mr. Hinton will accompany his wife. Miss Katharine Goodson, on her American tour.

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A New operetta by Reginald de Koven entitled Her Little Highness has been successfully launched in New York. It is said to be as tuneful as its many predecessors, not excluding Robin Hood. THE Boston Singing Club has decided to disband, and the valuable collection of musi-which it cosessed has been given over to the New England Conservatory of Music. In-cluded in the gift of the Conservatory sre-several works from the private collection of the late Carl Zerrahu.

Padeanewski is with us once more. He will make a tour of eightly concerts for which it is said that he will revelve more than \$100, N. J., but was taken ill immediately aftering concert and was obliged to cancel his engagement in Jersey City. Fortunately he soon recovered.

The first concert of the Boston Symphony concert opened with a program of Braham, Wagner, Lisat and Beethoven, Carl Mass Wagner, Lisat and Beethoven, Carl Mass at his disposal. The conservation of the pogram, however, is in contrast with that of the Philadelphia Orchestra's opening concert, which included Wieland & Schnief, a Bockly in America, by Stelleman & On Lordon and Carlotte and Carlot

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HAMBURG has celebrated its five hundredth performance of Lohengrin.

THE cross of the order of St. Michael has been conferred on Enrico Caruso by the Prince Regent of Bayaria.

Hans Highten, the great Wagnerian con-ulter, who spent so may splendly vent-tion and its solution of the terminal properties of the property of the pro-tagated to the property of the pro-clines. In Beyrenth, but he invariably de-clines, and beyrenth and prelin.

It is expected that Guntare Charpentler-pew lyric concey, L'Amour an Funbauy, re-ported to he can in the old style force com-que, will be produced in further spring. The same composer's Julice, as successor to Louise, is to be presented at the Lettoullan Opera Homes in Sew York with the contract of the contract of the contract of the lettoullan Opera Homes in Sew York with the contract of the contract of the contract of the lettoulland opera Homes in Sew York

The German Kalser has apparently consented to a production of Parsign in Berlin. In this part things, he different his name other things, he different his name to the things of the customer of the copyright ou that work so that it might remain in the sacred euclosure of Bayreuth.

COMMENTS on Sir Edward Elgar's most recent work, an orchestral tone poem on the subject of Falstaff, which was recently produced in Engiand, seem to indicate that the words stuff in appta with frilliant most of the product of the poem of the poem

peared in THE ETTOE musée section.

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THE house in which Richard Wagner was bounded to make recently in danger of heling supplied to the King and the Crown Prince of Satony, a wealthy citizen of Dresden has come forward and anounced his intention of loying wards and monuced his intention of loying and the compart of the compart is street folding.



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OVER THEIR HEADS.

BY ARTHUR W. SEDGWICK.

siasm, the musician adopts either an air ly. Mendelssohn loved England, how of lofty superiority or one of injured ever, and was well acquainted with its martyrdom. If you have ideals and really fairy-folk. desire to attain them do not waste time in any attitude of self pity but work would make a Beethoven Sonata sound if you were playing Beethoven instead employ in teaching a child. Remember fully over and over again in hundreds of because he lacks the human insight which

FAIRY-KISSED MUSIC.

prising that the publishers' catalogs are brought back many haunting strains. filled with such titles as "The Fairy's Wedding" or "Fairy Dreams." In some Some pupils are like those who take cases, at least, the fairies seem to have only a few bites of each dish. They taste supplied the inspiration in the truest sense of the word, while in others, alas, the dwellers in the land of enchantment failed to respond to the incantation of little of this and a little of that piece that the composer. If ever music could be they never digest anything well; they said to be fairy-kissed, however, surely cannot grow; they are musical dyspeptics. that of Mendelssohn which he composed -C. MERZ,

to accompany the fairies in Shakespeare's Midsummer Night's Dream, best earns the description. In this work, Shakespeare was thinking of a special kind of fairy that is only to be found in the soft, ONE of the most unfortunate mistakes hosky vales of Warwickshire (he never the young musician makes is that of play- actually says so, but anyhody who has ing music "over the heads," or shall we ridden a soft-tired bicycle by moonlight say "over the ears" of his audience. He from Kenilworth through Warwick to expects a mixed audience to have the Stratford knows the kind of fairy I mean same appreciation of a complicated piece —there is an even better road which leads of classical music as has an audience of from Stratford to Arden itself), and it More than this, if the audience does not Teutonic Mendelssohn should have enshow its appreciation at once with enthu-tered the hearts of these fairies so deep-

MODERN FAIRY MUSIC.

Weber went to Fairyland for his for your ideals sensibly. First find out Oberon, and made almost as many what kind of music really pleases your friends as Mendelssolm, while Mozart cally. Make it sound just as well as you was half in and half out of it all the The Magic Flute, Among more recent composers, Humperdinck with his Hausel of Claribel or Balfe. Then diplomati- und Gretel, and later with his Königscally introduce some piece of a little better grade. Train your auditors with the ter grade. Train your auditors with the same respect for grading that you would duced some rather chilly elfin folk from the glistering North in his Suow Maiden. that you can not jump from Schumann's and Sir Arthur Sullivan, in his Iolanthe, Froliche Landsman to the Second Rhap-sody of Liszt. Before you can realize it sody of Liszt. Before you can realize it ple who, however, by the end of the up their noses at the musical flowers in favor of the coarser weeds will learn to appreciate the good as you appreciate of Lords. Grieg made repeated excurto appreciate the good as you appreciate sions into the mist-veiled mountains of it. This has been accomplished success- the North, and has told us what he saw fully over and over again in hundreds of cases. There is a teacher in a Westlem in The Holl of the Mountain King in the school right now who can not succeed Peer Gynt suite. His March of the because he lacks the human insight which Dwarfs, and the Elfentana presents some queer little pixies who must have been might bring him in touch with his patrons. closely akin to the witches in Mac-Dowell's Hexentans. Wagner, of course, took Fairyland by storm, and gave us all From Us to You, at Factory Price Music and all connected with it be- manner of dwarfs and flower-maidens, longs to the half-lights of Fairyland, and the damp but lovely denizens of the Only those can write music who have listened to "the horns of elfland faintly blowing," and it is therefore not sur- Rip van Winkle into the Catskills, and

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(Seizing Fritz by the arm)

Listen-he is playing again. See the children beating time, one, two, three; their tiny feet are pattering everywhere. Come-there he goes down our street nto the close by the old church.

(Running with Hans and the other

There he is up the stair by the old low bridge over the Weser. See Gretchen Schmidt running for all her life. Her feet are bare and her pretty hair is all a tangle. She's dragging Lischen by the arm. There comes Maria with the baby and Dorothea has her cart, and oh! how smart dear Ricky looks with a water bucket perched on top of her head. (She points above) See there is Carl with his face bound up.

HANS. (Calling up to Carl) Come, Carlchen, the music's great. For-

get thy tooth before it's too late. (They pass over the bridge and out of

(Evening of the same day. On the banks of the Weser,) THE MAYOR

(Shaking Carl violently) Hi boy! Tell us what thou knowest! CARL

(Crying) Herr Mayor, I know not. The wor derful music led us on to the mountain side. My tooth was aching so-

Oh, bother thy tooth! What became of the others?

(Sobbing)

I know not. The women and children crowded me so; but the door of the mountain opened wide and they all stepped in but me. Someone cried "The boy with the toothache is a coward, leave him outside," That's all I know, honest and true, for just then a mighty wind blew the door of the mountain to.

THE MAYOR.

Alack-a-day, what a scurvy trick that Piper did play. Women and children, all are gone, only one remains for sooth -this boy with the aching tooth.

THE BEADLE. What wouldest thou give, Herr Mayor,

for their safe return? THE MAYOR

All, all-my land, my goods, my food, my clothes, my watch, my rings and my very nose, everything in all creation if they would return to Hameln town and the corporation.

PETER, THE TINKER Seest thou the lesson? A promise spoken must ne'er be broken.

THE MAYOR. 'Tis true—come one, come all, we will write it down in the books of our muncil hall, in letters big and letters told "A promise kept is better than gold."

EXEUNT ALL J. Shipley Walson. SUPPOSE music instead of charging were given of pure grace; supp se fir-instance, that rich people who n w deavor to preserve memory of their relatives by shutting the light out of their church windows with the worst glass that ever good sand was spoiled into would bequeath an ann I sum play a memorial tune of a celestial character?-or in any other pious way share some of their own operatic and other musical luxury with the poor; or even appoint a Christian lady visiter with a voice to sing to them instead of pre-h





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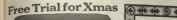
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Q. (1) In Chapin's Nocturne, Op. 15, Xo.

2, Brat menure, the last two notes are the introduction of the opposite hand with the Connected by a size with steesate the following chand; or simultaneously I marks, under it. Why do plantist play both have been taught both steps by different under in place of Querrain make at ter.

(2) Please capitals the following passage: ple corrective will use that the principle of the connection of the conne

CH 8 THE THE PERCENT

Is the tie connecting the D in the fort note on the best—which means that yo measure to the D in the second to be treated as a tie or as a start. In the same comple, time of the principal not would built, and both notes are different. Why not ireral attainment of the time of the principal not would built, and both notes are different. Why not ireral attains a start.—In. In the a det under it is to be played with the note to with the principal not would be the principal not would be the principal not would be the start.—In. In the add under the time to be street, which is to be played with that check. Now we played has a planted by persuance—that is, find some of the rules in my "Mutakes as played has a planted you that an little both notes are to be street, but an little

A. The siur with a dot under it is to be played as a planist's portamento—that is, both notes are to be struck, but as little separated as possible. In the example above notated play the notes which change with a strong legato, but hold the others as





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